MAJOR AND MINOR.

The Detroit Conservatory of Music, under the direction of Jacob H. Hahn, gave a recital on the 14th ult.

Mrs. Louie A. Peebles, the favorite soprano, begs leave to inform her friends and patrons, that after years of practical service in the principal churches of this city, acting as leading soprano thereof, she has concluded to devote her entire time to those desiring to study the art of singing correctly, and by the most authentic method. Her long years of experience in this branch of art, having graduated under the best masters, both in vocal and instrumental (the latter being especially essential), enable her to render incomparable service to the pupil.

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Mr. Franz A. Apel, of the Detroit school of music, gave his fourth piano recital on the 3d ult., introducing novelties and works seldom played.

Mr. H. Durand, of the Wabash line, is a great lover of music and the arts; he is one of the most popular of railroad officials and a man of splendid ability.

A concert was given at Union Hall, White Hall, Ills., by Mr. Harry Rogers, violinist; Miss Anne F. Woodward, pianist; Miss Edith V. Fishback, elocutionist, and Miss L. Gertrude Carson, vocalist. It was the occasion of Miss Woodward's debut, and all scored a decided success.

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The Scientific American, published by Munn & Co., New York, presents weekly to its readers the best and most reliable record of various improvements in machinery, while the scientific progress of the country can in no way be gleaned so well as by the regular perusal of its pages.

William Armstrong, of Alton, picked up a very valuable work in a second-hand book store in Chicago. It is entitled "The Vocal and Instrumental Musick of the Prophetess, or the History of Dioclesian, MDCXCI—1691," dedicated by the author, Henry Purcell, to His Grace Charles Duke of Somerset. It has the old hog skin binding—well dried up after a service of two hundred years.

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MAJOR AND MINOR.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

Eugenia Williamson, B. E., and her pupils gave a soiree in Elocution, Delsarte and Aesthetic Physical Culture, at Pickwick Theater, on the 27th ult. Miss Clara Stubblefield was musical director and Mrs. Joseph W. Crookes, alto. The numbers rendered by Miss Williamson's pupils were of a very high class and were given with such grace and proper conception as to stamp Miss Williamson a teacher of the highest order. Miss Williamson favored the audience with "Elizabeth Zare," "Tom's Come Home," and "The Raven," a pantomime by Edgar E. Poe, in which she was assisted by her pupils. Miss Williamson's power to captivate an audience and hold them spell-bound were at once apparent in these numbers, and called forth enthusiastic applause. Mrs. Joseph Crookes shared in the honors of the evening, and had to respond to her solo, "Oh, That We Two were Maying," by Huldah, with an encore. Mrs. Crooks was a pupil of Mrs. K. Broaddus, and has a fresh and highly cultivated voice. Miss Clara Stubblefield's accompaniments were perfectly rendered.

The New Military Band, formed by Richard Maddern, of the Grand Opera House, held a special rehearsal at Aschenbroedel Hall, on the 9th, ult. Mayor Noonan and many prominent citizens were present, and all expressed the highest satisfaction at the result of the band's work. Mayor Noonan complimented Richard Maddern, the leader, and the band in a few well-chosen words.

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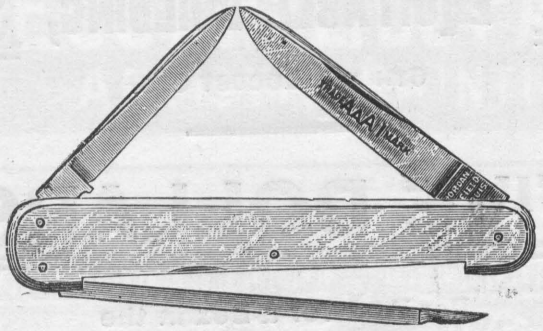

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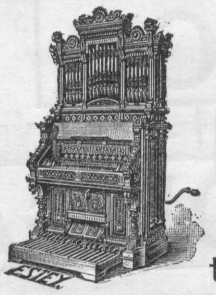

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MUSICAL REVIEW

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MENDELSSOHN QUINTETTE CLUB.

The Mendelssohn Quintette Club gave the second concert of the season at Memorial Hall, on the 20th ult. The soloists were Mrs. Mayo-Rhodes, soprano, and Mr. P. G. Anton, Jr., violoncelist. The attendance was very large and appreciative. Mrs. Mayo-Rhodes was well received and applauded. "Guaracha," one of the numbers, played by Mr. Anton, Jr., was written especially for him by his father. Mr. Anton's playing was remarkably fine and evoked great applause. The work of the quintette was highly complimented, and in keeping with this club's constant advancement.

CHORAL-SYMPHONY CONCERT.

The second concert of the symphony series was given at Entertainment Hall, on the 15th ult., with Miss Maud Powell, violinist, and Mr. J. P. Grant, accompanist. Haydn's Symphony in a flat, the first number on the programme, was most beautifully rendered. In listening to it, the evidence that Haydn was the forerunner of the symphonic form was apparent. While this symphony does not abound in the grand effects of Beethoven, it has the most difficult points, and proved the complete mastery of the orchestra in surmounting them with ease.

Max Bruch, whose concerto for violin in G minor was played by Miss Maud Powell, completes the triology with Beethoven and Mendelssohn. Max Bruch is now in every artist's repertory despite the fact that Von Buelow said he was no composer. Miss Maud Powell played this concerto with a brilliancy and fervor not to be excelled. Her detail of finish was remarkable, and she was recalled again and again.

The two melodies for string orchestra, by Grieg, were pretty and well executed, but they are not Grieg's happiest efforts. We do not find the absolute individuality which others of his works show. The overture to "Oberon," by Von Weber was never heard to better advantage. The attack of the horns was admirable. The andante movement was faultless, and the little flute passages without blemish. The sudden explosion of the chords fairly lifted the audience from the seats. Mr. Otten, the conductor, is to be congratulated upon the success of this excellent concert.

XAVER SCHARWENKA.

Xaver Scharwenka, who will this season appear in St. Louis, belongs to a family which has won the highest distinction in the musical world. He shares with his older brother Philip, the honors of international fame, as a teacher and composer, and beyond that occupies a place in the first rank as piano virtuoso. His name was well known on this side of the Atlantic, even before he paid his brief visit in August, 1889, when he came as a visitor and not in a professional capacity. His reputation as founder and director of the Conservatory of Music in Berlin which bears his name, is based on the success of an institution from which very many promising and brilliant American students have been graduated during the past decade.

Xaver Scharwenka's high place in the musical world was won, however, several years before he established his famous conservatory. He is three years younger than his brother Philip. He was born in January, 1850, at Samter, in the Prussian province of Posen. In 1857, when his family removed to the capital of Posen, Xaver attended the gymnasium, and showing a love for music at that early date, took pianoforte lessons from the cantor of one of the churches. In 1865, when the Scharwenkas moved to Berlin, Xaver entered Kullak's famous Neue Akademie der Tonkunst, studying piano under the elder Kullak, and composition under Richard Wuerst, having as companions and fellow students Moritz Moszkowski and Nicodé.

After completing his studies Xaver Scharwenka was appointed one of the professors at Kullak's, and after four years of hard work and earnest study he gave his first concert at the famous Sing Akademie, of Berlin, when his talent and ability received immediate recognition. Since then he has made no less than 187 public appearances, in Germany, Russia, Austria, Hungary, Sweden, Norway, Belgium and England.

The list of Xaver Scharwenka's works embraces sixty-two numbers, among them are a symphony (op. 60, in C minor) which was given under Mr. Thomas by the New York Philharmonic Society, in the season of 1885 a piano quartette, two trios two piano concertos, a violin sonata, a 'cello sonata, and a grand opera "Mataswintha," portions of which will be heard on the present American tour. Of his Polish dances, it is said that no less than a million and a half copies have been sold on this side of the Atlantic.

Herr Scharwenka holds the appointment of Court Pianist to the Emperor of Germany. He is one of the most thoroughly representative men of the modern school of German musicians, to which belongs his brother Philip, Moritz Moszkowski, and Jean Louis Nicodé.

WHERE DO ALL THE OLD PIANOS GO?

"Where do all the old pianos go?"

"That's a question I've asked myself a number of times, but I never took the time to prosecute the inquiry," said a dealer, in the Indianapolis *Journal*. "A great many pianos have been turned out in the last one hundred years, and organs, too. As to organs, I noticed an advertisement the other day of one organ house which has been established fifty years, in which occur these words: 'If the keys of those 200,000 organs were scattered in a field and a boy were hired to pick them up at one cent for ten, he would make $122,000 for this job.' Now that's the make of only one house, and organ manufacturers are nearly as thick as counts in Italy."

"But," suggested the reporter, who saw a limitless field opening before him, "I'm to confine my inquiry here to pianos."

"What becomes of the old pianos?" said the dealer, repeating the question. "Well, when they get old, we rent them, or sell them at a greatly reduced price, to persons who cannot afford to buy new ones."

"What is the average life of a piano?"

"That depends upon the care taken of an instrument and the manner in which it is used. Some pianos are old at fifteen or twenty years; others remain good for double that time. I have seen pianos that were good after thirty-five years' constant use, and I have yet to see the first piano that could be called valueless. The wood of an old piano cannot be used over in a new instrument, but is valuable for some kinds of repairing. Pianos were formerly made much lighter than now, the strings were smaller, the legs plain, round or octagon. Now a great amount of beautiful carving appears upon an instrument. Here is a piano that is at least sixty years old and still has a small rental value. It is a small and light affair. Manufacturers are now, by reason of competition, compelled to make good and durable as well as beautiful instruments, and the piano of to-day is, by far, the best the world ever saw. Mozart had no such instrument to play upon as we now produce every day and sell, not alone to the wealthy, but to people of moderate circumstances, the Smiths, Browns, Joneses and Robinsons of every-day life. The wires of an instrument made now will outlast those made upon the plan of thirty years or more ago, as the wires of a piano of to-day will show an aggregate resistance of from fifteen to twenty tons."

AN ARAB SAYING.

Remember, three things come not back:
The arrow sent upon its track—
It will not swerve, it will not stay
Its speed; it flies to wound or slay.

The spoken word, so soon forgot
By thee; but it has perished not;
In other hearts 'tis living still,
And doing work for good or ill.

And the lost opportunity,
That cometh back no more to thee.
In vain thou weepest, in vain dost yearn,
Those three will nevermore return.

—*The Century.*

BELLEVILLE.

The 114th concert of the Philharmonic society was probably the best ever given by that very popular body. A large and fashionable audience listened to a high class programme. Mr. B. Dierkes, baritone and Mr. P. G. Anton, Jr., celloist, both of St. Louis, captivated every person present, and are sure of a royal reception whenever they come again. Mr. G. A. Neubert, the conductor, has brought the society to a high degree of excellence, and its work at this concert proves the thoroughness and masterly ability of the conductor.

CITY NOTES.

J. P. Grant is the accompanist of the Choral Symphony Society.

Mr. August Halter played at Topeka, Kan., for the Choral Society there.

James M. North, the well known vocal teacher, is at work on a cantata.

Tom Doan, the favorite tenor, came from New York to visit his old friends.

C. H. Johnson, organist of the Pilgrim Church, has a ladies chorus doing good work.

The Next Symphony concert will be given on the 12th inst., at Entertainment Hall.

The Wiseman Concert Co gave its first concert at St. Charles, Mo., on the 28th ult.

The Hatton Glee Quartette was engaged by the Compton Hill Council Legion of Honor.

Miss Clara Stubblefield, organist of Centenary Church, has a splendid chorus assisting her.

The Lafayette Park Presbyterian Church has engaged Mrs. McCandless as soprano for the ensuing year.

St. John's Episcopal Church has "Stabat Mater," Rosini, in preparation. It will be given next month.

Miss Charlotte H. Hax-Rosatti can be seen at her residence, 1738 Chouteau avenue, on Monday afternoons.

E. R. Kroeger's fifth annual concert will be given at Memorial Hall, on the 9th inst. He will be ably assisted.

Steinkuehler's Orchestra furnished the music at the Fireman's Ball, given at Music Hall, Exposition Building.

The next concert of the Olive Branch Congregational Church will be given under the direction of Otto Anschutz.

E. R. Kroeger brought out Hayden's "Creation" at the Church of the Messiah with well trained soloists and chorus.

The St. Louis Glee Club will give its first concert at Pickwick Hall, on the 5th inst. The club numbers forty members.

The Western Musical Improvement Society intends to bring out the opera "Falka," under the direction of Ernest Rivarz.

J. A. Morgan, the portrait artist, of 2248 Washington avenue, has done fine work for many members of the musical profession.

W. H. Pommer, director of the Lyric Club, will exact the best from that body, and when a concert is given it will be well worth attending.

Miss Cora Fish, of 4258 St. Ferdinand avenue, is organist of Plymouth Congregational Church. She has an excellent class of piano students.

J. S. Parker, of St. John's Episcopal Church, gave his sixth organ recital there on the 13th ult. The church is grateful to Mr. Parker for his endeavors in its behalf.

Mrs. A. L. Palmer, of 2700 Lucas avenue, is a pupil of Robert Goldbeck, and uses his method of teaching in her classes. Mrs. Palmer assisted Mr. Goldbeck in his concerts in London.

The choir of the 3rd Congregational Church is composed of August Rosen, organist; Mrs. Kausmere, soprano; Mrs. Gould, alto; Mr. Bradburn, tenor; and Mr. Ryder, bass. The organist and soprano were re-engaged.

Miss Nellie Strong gave a musicale at her studio, 603 N. Jefferson Ave. Misses Cora Fish, Nellie Paulding, Anna Vieths, Grace and Master Platt assisted. The programme was carefully selected and delighted every one present.

Miss Julia Vollmar sang the 121st Psalm at the dedication of the New Orphan's Home, Warrenton, Mo. Her beautiful rendition of this Psalm, was very effective. The Warrenton people were quite captivated by her fine soprano voice.

Miss Alice Pettengill will give a recital of dance music at 2716 Dayton street, on the 7th inst. She will be assisted by her pupils and by Mrs. L. B. Ralston and Miss Ralston, piano, Mrs. Douglas Phillips, soprano, and Mr. Harry Rogers, violin.

Mrs. Douglas Phillips, soprano of the First Congregational Church, sang Gounod,s Ave Maria, with piano, organ and violin accompaniments at a recent concert. Mrs. Phillips is a very artistic singer, and her voice is beautiful in quality.

An entertainment was given on the 22d ult., at Olive Branch Congregational Church. One of the numbers, "Lustspell overture," was played by Otto Anschuetz and Walter Stark, a pupil; the latter displayed good talent, and splendid teaching.

Mrs. Reismeyer sang for the St. Louis Damen Chorus on the 25th ult., at St. Louis Turner Hall, 15th and Chouteau avenue. The song selected was "Merrily I Roam," by Geo. Schleiffarth. The audience was captivated, and gave her rounds of applause. Otto Anschuetz played a very fine accompaniment.

The Orpheus Sangerbund, assisted by other societies, will give a concert next month at the Grand Opera House. A full orchestra will be in attendance, under the direction of Fred. W. Norsch. The programme will include "Das Feuerkreuz" by Max Bruch; "Gewitter," by Mohr. "Am Chiem See" and "Christus am Oelberg."

Sev. Rob. Sauter, the well known violinist, played under the greatest conductors in Europe. There the members of an orchestra are wholly taken up with its proper work and development, and a conductor must be eminently fitted for his post to render service. Once, when Wichtl, the celebrated violinist and author was called to the conductor's desk, he was quickly sat down upon by the orchestra, which he was unable to conduct. The same circumstance occurred in Von Bülow's career.

CITY NOTES.

The first grand concert of the Western Musical Improvement Society, under the direction of Roscoe Warren Lucy, took place at Memorial Hall, on the 29th ult. A varied and excellent programme was offered. The hall was well seated, and the numbers were received with great applause. Mr. Lucy was complimented on all sides for his great success.

Among the numbers contributed at West Gate Lodge Hall, for the benefit of St. James Episcopal Church, were "Lucia di Lammermoor"—Liszt, by Roscoe Warren Lucy; "The Clouds Have Passed Away"—Gilsinn, by Miss Covington; "Imogene"—piano duet—Robyn, by Miss Ella and Ernest L. Robyn; "Answer"—Robyn, by George F. Townley, tenor.

The Mary Institute will give another "Poet Day" early in February. This is a series of "Poet Days" inaugurated by Mrs. W. J. Brainard, the active directress of music at the institute. The music will be of the 16th century, and will be very instructive as well as interesting. Mrs. Brainard's efforts are always most successful, and this occasion will be no exception.

The St. Louis Turn-Verein gave a concert on the 18th ult. The principal numbers of the programme were contributed by the pupils of Mr. Sev. Rob. Sauter, the well known violinist, and Vollrath's orchestra. They were: "Overture," Boieldieu, "Wedding March," Mendelssohn and "Jumbo Quadrille," Sauter. Mr. Sauter's pupils did most creditable work. They could not do otherwise under his magnificent training, and were received with great warmth by the audience.

The comforts we now have in traveling on wheels is one of the remarkable achievements of the day. Take the Wabash line, which goes to Chicago, Detroit, Toledo, New York, and other points, as a well known example. The cars on this line are the most perfect and comfortable human ingenuity can devise. The rich home and its luxurious comforts are outrivaled, for every desire is at one's beck, so to say. With free palace reclining chair cars, new buffet boudoir sleeping cars, there is nothing wanted to complete the traveler's happiness unless it be a view of the great wonder of the world, Niagara Falls; this being the only line to New York via Niagara Falls. Even speed is improved upon; the Wabash arriving in New York over two hours earlier than any other line.

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Handkerchief Store.	Paper Pattern Store.	Quilt and Blanket Store.
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NOCTURNE.

F. Chopin, Op. 27. No. 2.

Lento sostenuto ♩. = 50.

dolce.

p

sempre legatissimo.

espressivo.

fz

poco cres.

cres.

f

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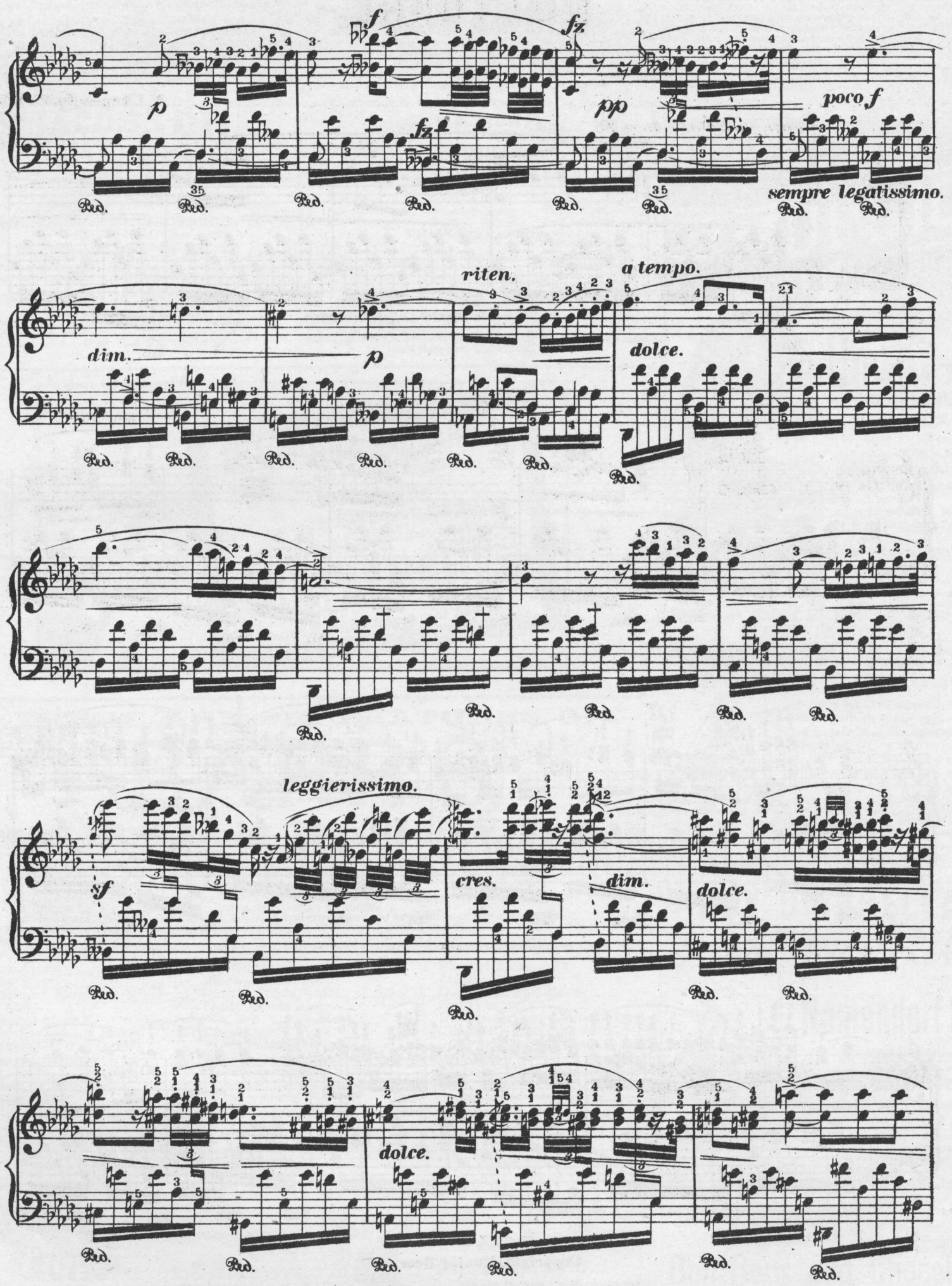

p
f
fz
pp
poco f
sempre legatissimo.
dim.
p
riten.
a tempo.
dolce.
leggierissimo.
sf
cres.
dim.
dolce.
dolce.

cres.

sempre più cres.

pesante.

rit.

più f

a tempo.

dim.

dolce.

cres.

poco f

cres.

con forza.

dim.

con anima.

p

con forza.

cres.

sf

appassionato.

f

fz.

rit.

f

a tempo.

dim. *dolcissimo.* *dim.*

pp

dolcissimo.

dim.

calando.

dolcissimo.

smorzando.

più dim

ppp

DANCE OF THE FAIRIES.

MAZURKA CAPRICE.

Oswald F. Mohr.

Moderato. ♩ = 112.

p *f* *f*

Ped. Ped. Ped.

Grazioso.

mf

Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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dolce.

ten.

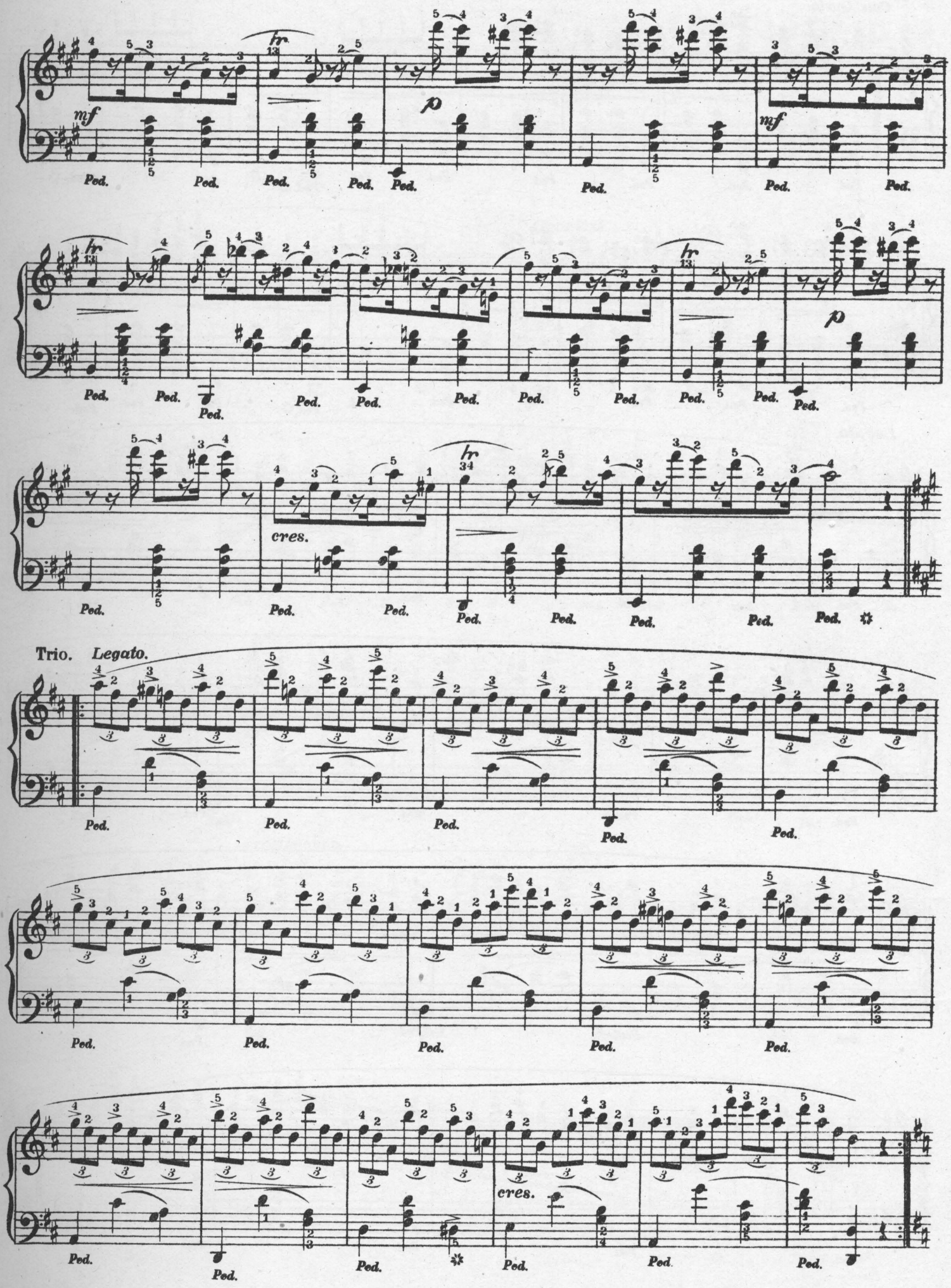
tr

cres.

a tempo.

rit.

8


mf
p
mf
p
cres.
Trio. Legato.
cres.
Ped.

Con Gusto.

Legato.

p *f* *f*

Grazioso.

mf *p*

mf

p

cres.

accelerando.

cres.

sf *ff*

Ped.

HAPPY GREETING.

GLÜCKSWUNSCH.

Moderato. ♩. = 72.

Bernhard Wolf Op. 37. Nº 1.

con semplice.

p

(A)

(B)

cres.

1. 2.

mf

f

pp

Execution.

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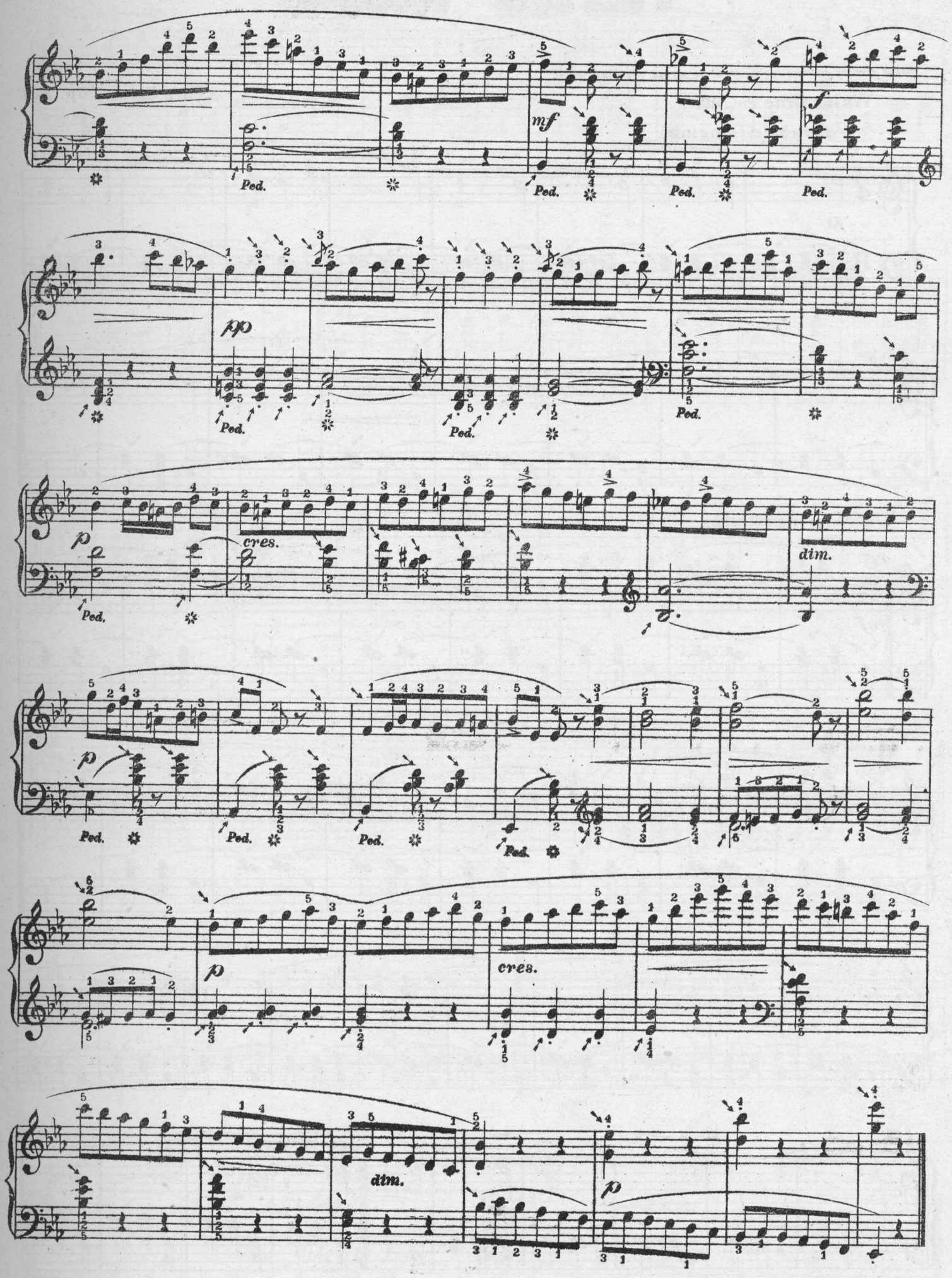

mf
f
pp
p
cres.
dim.
Ped.

PAPA'S WALTZ.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus. Op. 300.

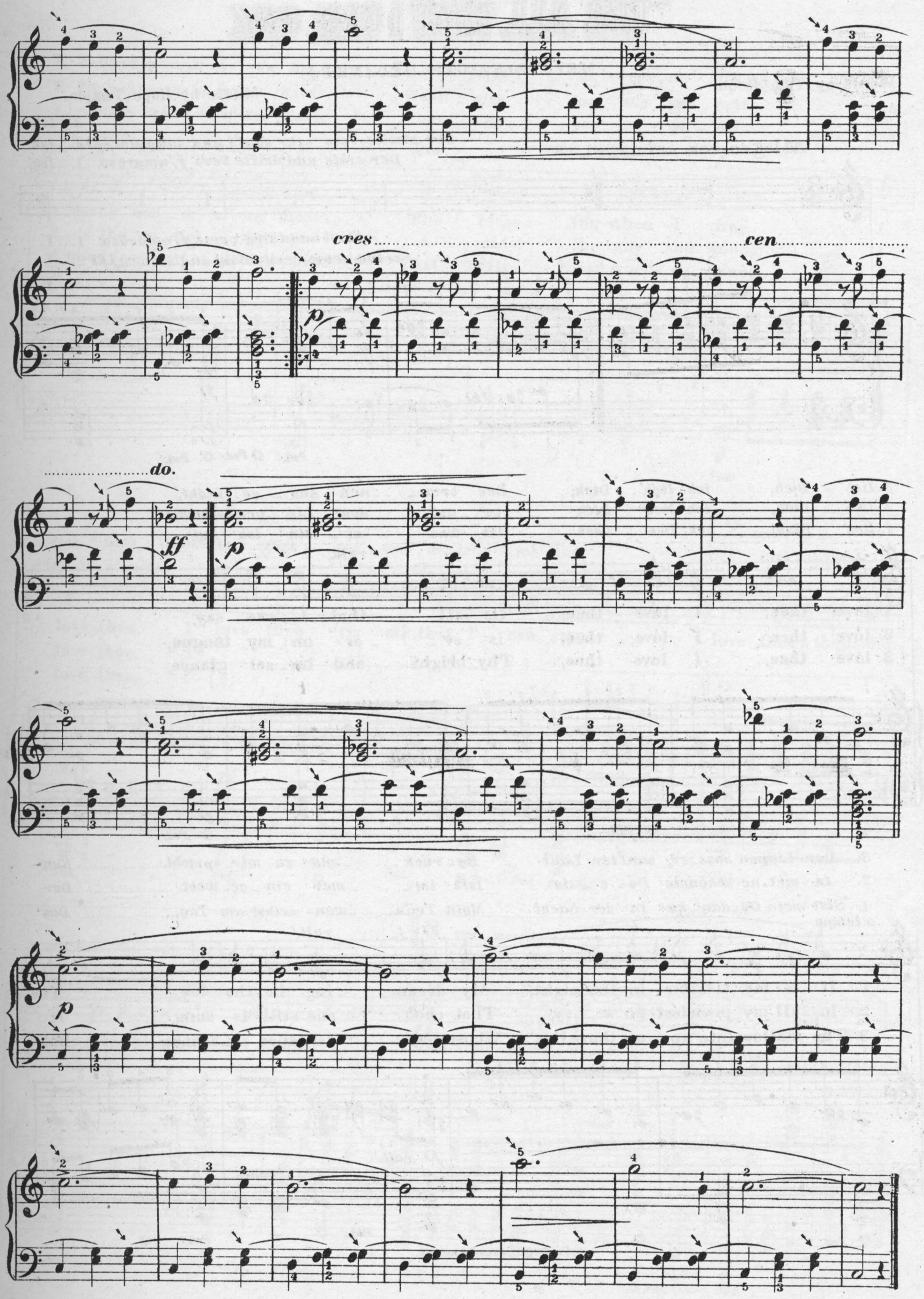
Waltz time ♩. = 80.

cantabile. (singing)

p

Giocoso. (Sprightly.)

mf


cres
cen
do.
ff
p

'TIS ALL THAT I CAN SAY.

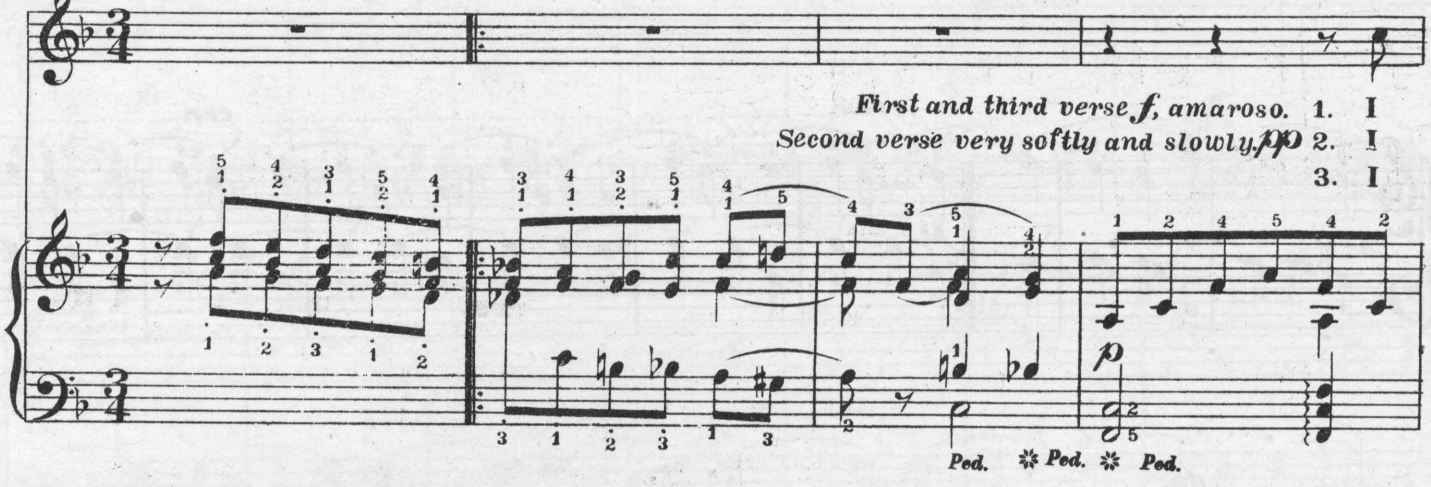
(MEIN EINZIGER GEDANKE.)

Words by Tom Hood.

Music by Hope Temple.

Allegro con anima. ♩ = 88.

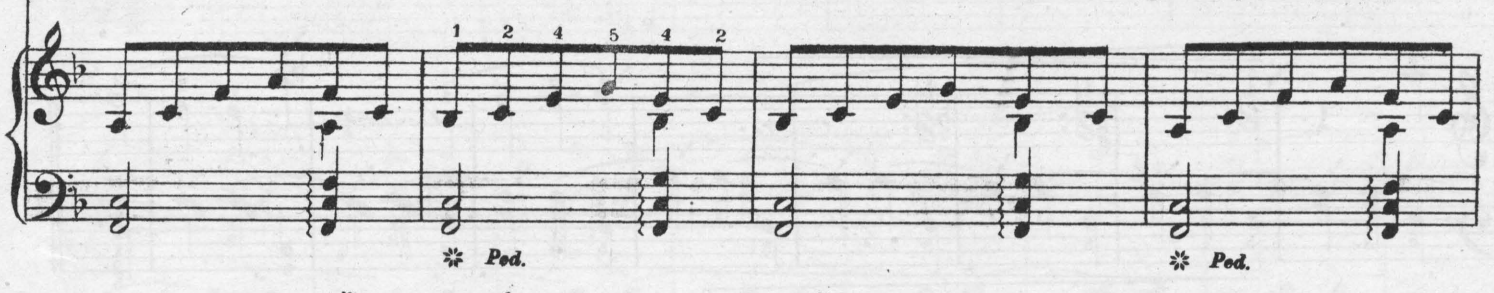
3. Ich
Der zweite Vers sehr sanft und langsam. pp 2. Ich
Der erste und dritte Vers f, amaroso. 1. Ich



First and third verse f, amaroso. 1. I
Second verse very softly and slowly. pp 2. I
3. I

3. lieb' Dich, ich lieb' Dich; Des brau - nen Aug - es Licht,
2. lieb' Dich, ich lieb' Dich es auf den Lip - pen schwebt
1. lieb' Dich, ich lieb' Dich ist was al - lein ich sag;
rall.

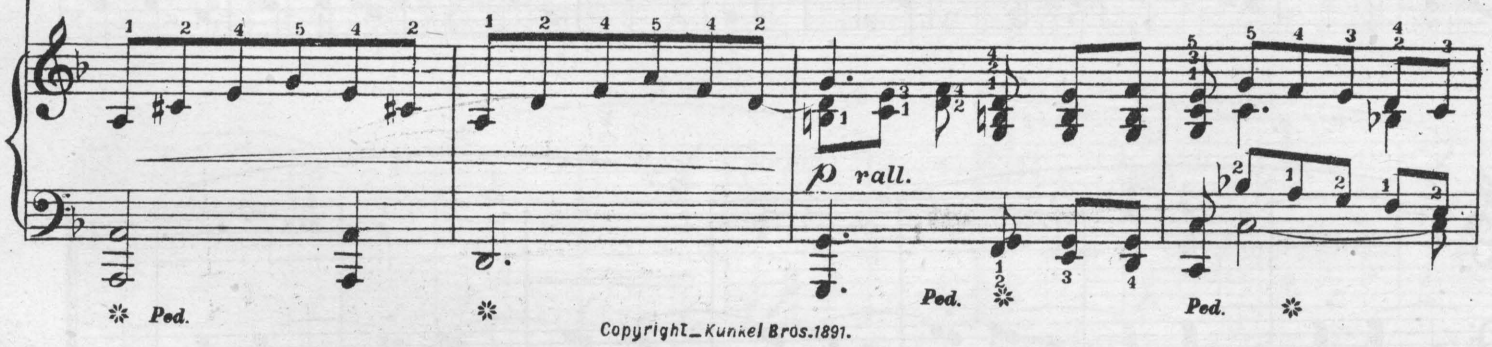
1. love thee, I love thee, 'tis all that I can say,
2. love thee, I love thee, is ev - er on my tongue,
3. love thee, I love thee, Thy bright and ha - zel glance,



3. Der Lippen süss - er, sanfter Laut Be - rück - - end zu mir spricht..... Nun
2. In mei - ne schönste Po - e - sie Ist's im - - mer ein - ge - webt..... Der
1. 'Sist mein Ge - dan - ke in der Nacht Mein Träu - - men selbst am Tag,..... Das

a tempo. *p* *rall.*

1. It is my vis - ion in the night, My dream - - ing in the day,..... The
2. In all my proudest po - e - sy That cho - - rus still is sung,..... It
3. The mellow lute up - on those lips Whose ten - - der tones en - trance,..... But



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3. theures Herz, so sag nun Du: Ja, mei - - ne höch - ste Pflicht, ... Ich
2. Blick verräth's im frohen Kreis, Wenn sich das Aug nur hebt ..... Ich
1. reinste Ech - o tief im Herz, Der Se - - gen im Ge - bet. ..... Ich

a tempo. *dim.*

1. ver - y ech - o of my heart, The bless - - ing when I pray, ... I
2. is the ver - dict of my eyes A - midst the gay and young I
3. most dear heart of hearts thy proofs, That still those words en - hance, ... I

Ped.

1. First Verse.

lieb' Dich, ich lieb' Dich ist was al - lein ich sag.

2. Second Verse.

lieb' Dich vor Tausen -

ff con slancia. *ff*

love thee, I love thee 'tis all that I can say.

love thee, a thousand

love thee, I

love thee, I

1. 2.

ff *ff* *ff col canto.* *rall.* *cres.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

3. Third Verse.

den, vor Tau - sen - den al - lein lieb' Dich und lass Dich nimmer nicht.

maids, a thousand maids a - mong. love thee what - ev - er be thy chance.

3. 3.

f *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

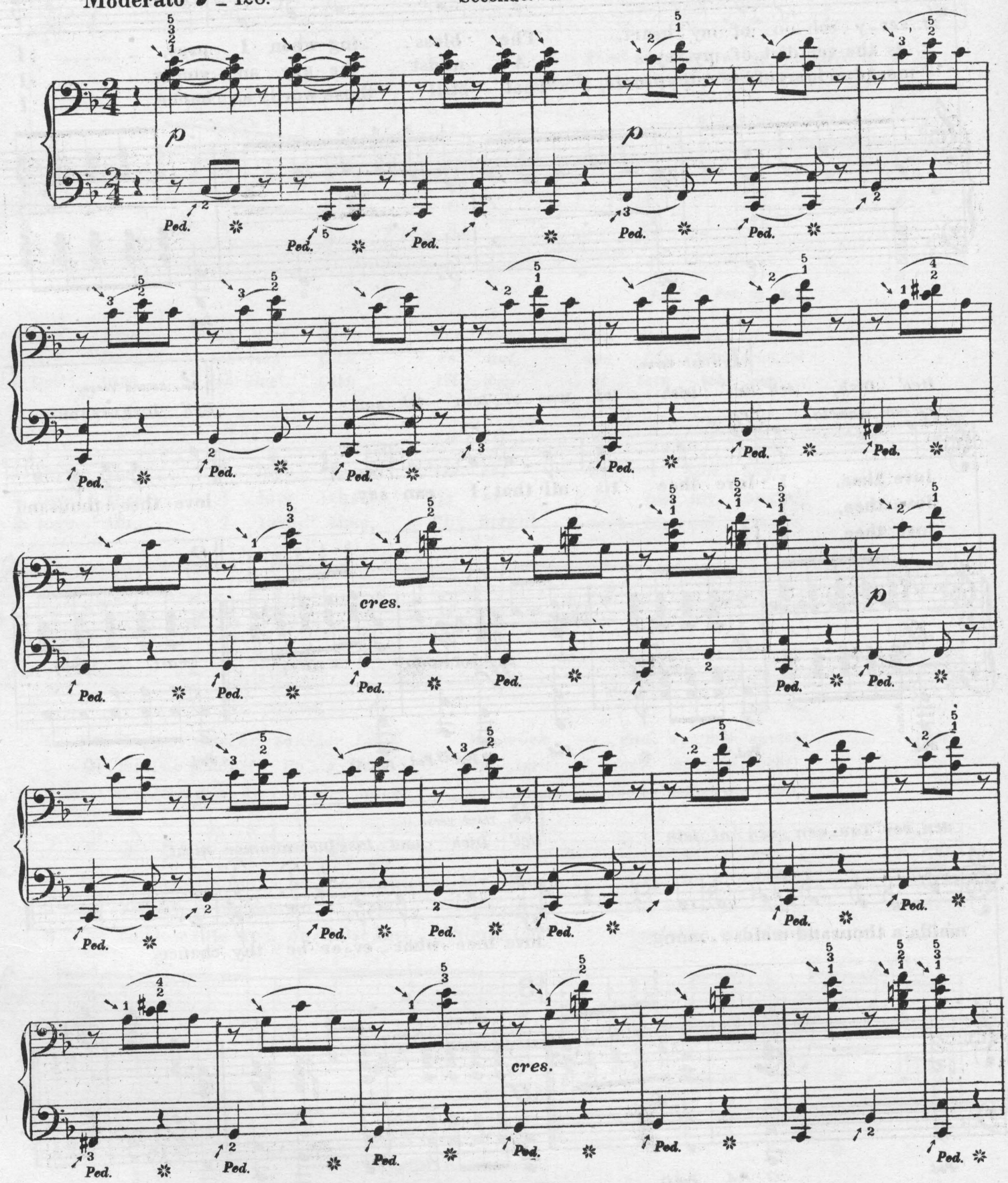
HAPPY BIRDLINGS.

RONDO.

Carl Sidus Op. 217.

Moderato ♩ = 126.

Secondo.



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HAPPY BIRDLINGS.

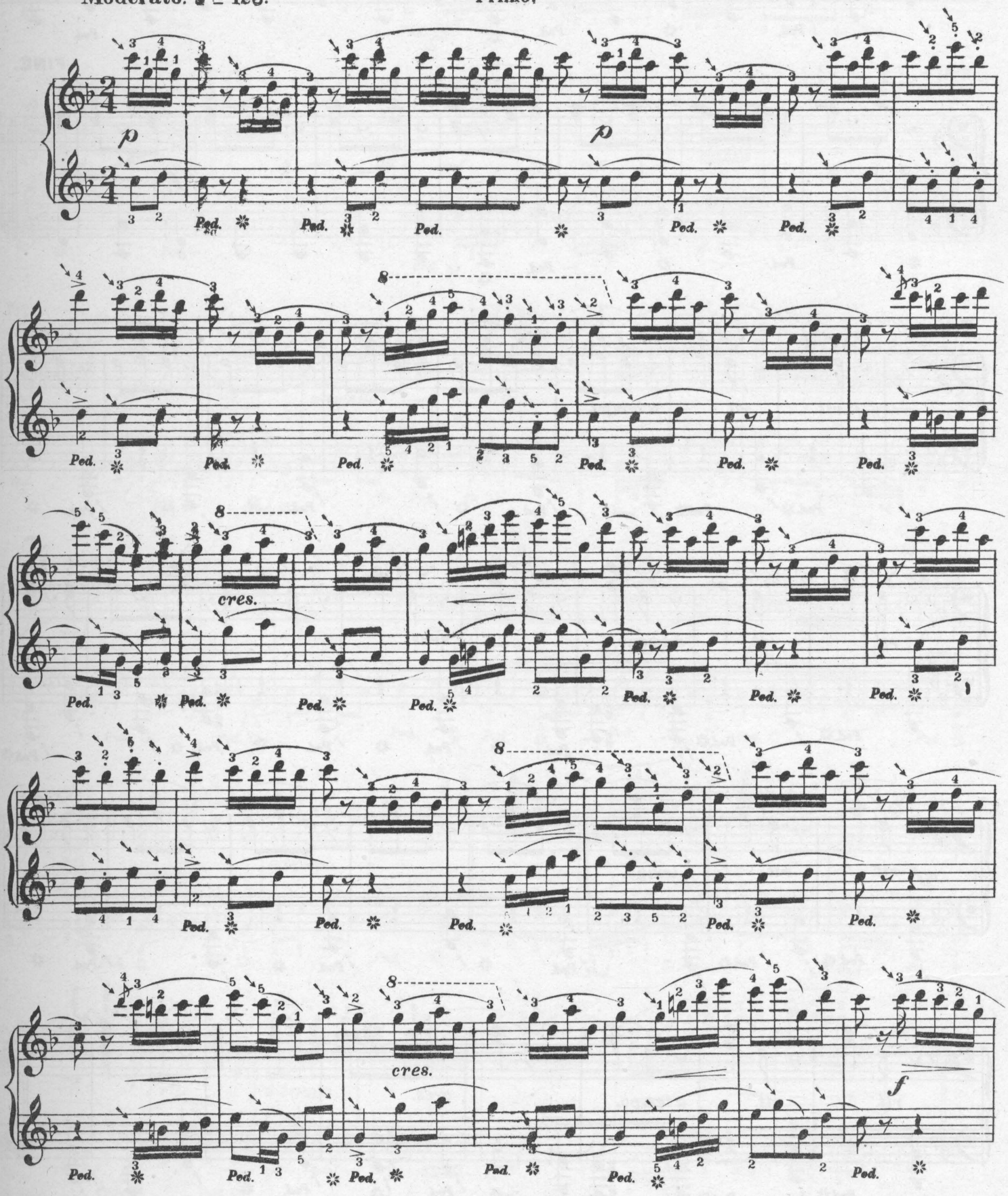
RONDO.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus Op. 217.

Moderato. ♩ = 126.

Primo.



Secondo.

simili.

simili.

Ped. Ped. Ped.

FINE.

f

Ped. Ped.

Trio.

mf *rit.* *rit.* *a tempo.*

Ped. Ped. Ped. Ped. Ped.

rit. *rit.* *a tempo.* *cres.*

Ped. Ped. Ped. Ped. Ped. Ped.

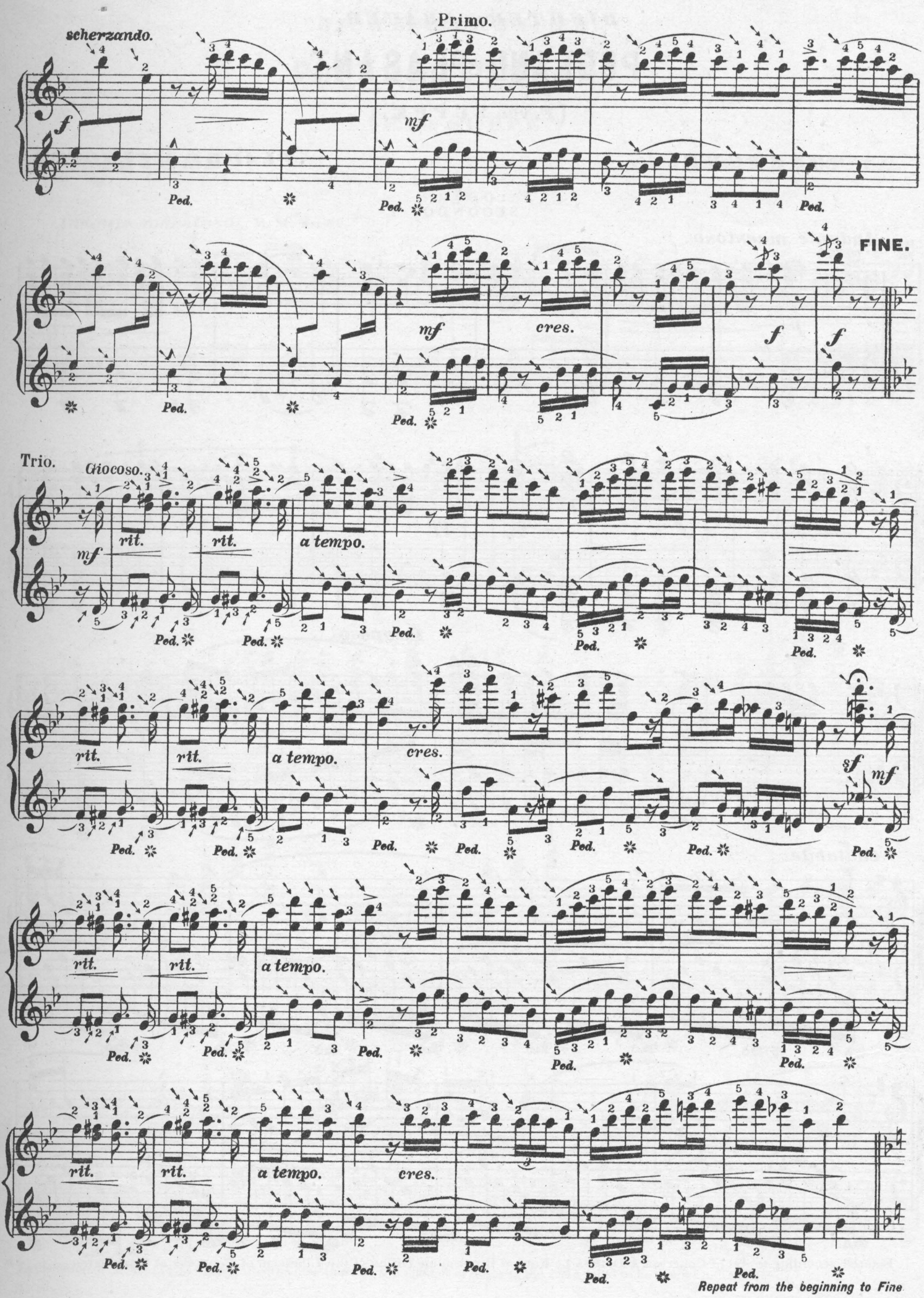
mf *rit.* *rit.* *a tempo.*

Ped. Ped. Ped. Ped. Ped.

rit. *rit.* *a tempo.* *cres.*

Ped. Ped. Ped. Ped. Ped. Ped.

Repeat from the beginning to Fine.


Primo.
scherzando.
FINE.
Trio.
Giocoso.
rit.
a tempo.
cres.
Ped.
Repeat from the beginning to Fine

DICHTER und BAUER.

POET AND PEASANT.

(F. von SUPPE.)

OVERTURE. *CLAUDE MELNOTTE.*

SECONDO.

Andante maestoso.

p

f

pp

Pomposo.

ff

ff

Cantabile.

p

f

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DICHTER und BAUER.

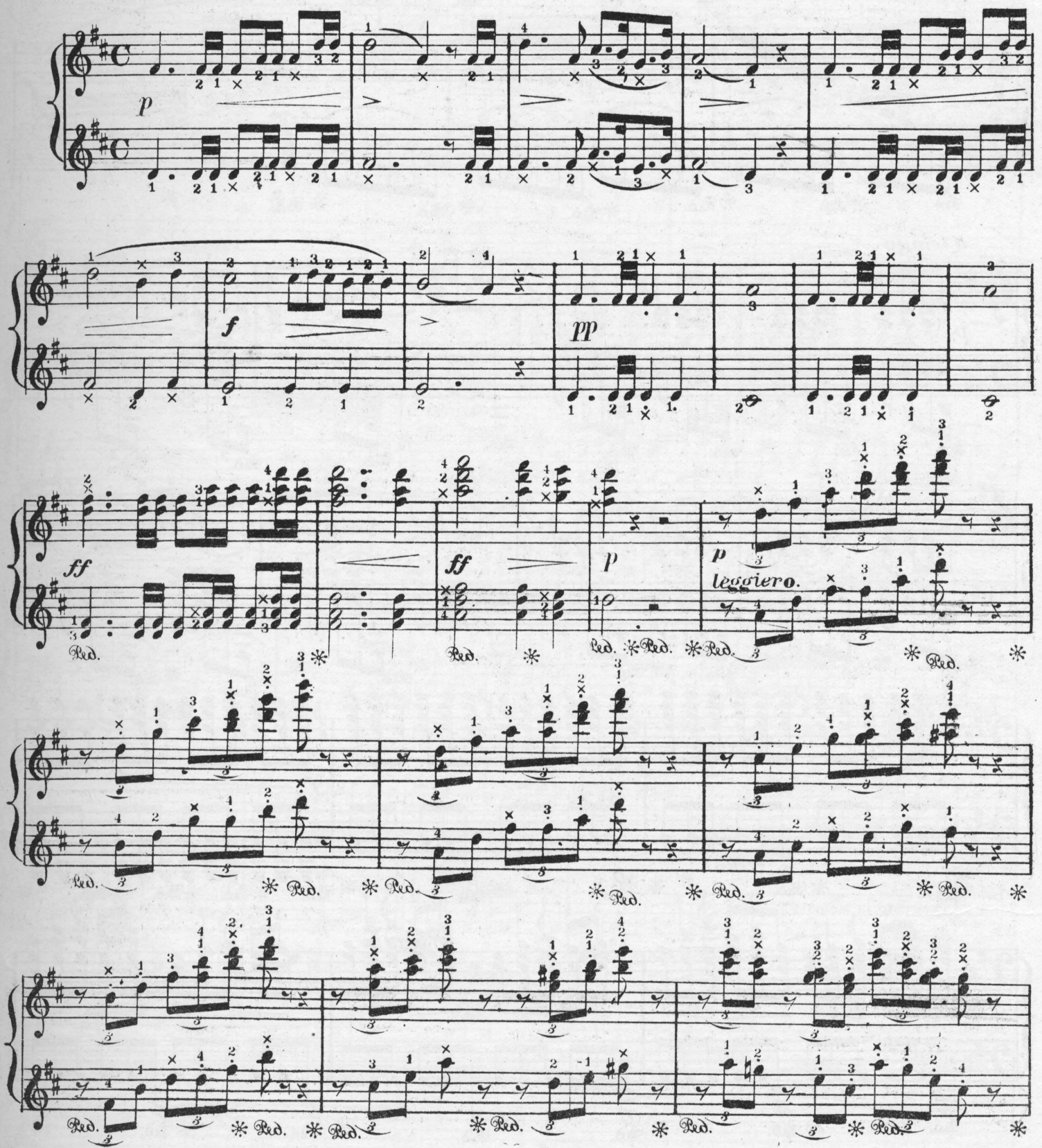
POET AND PEASANT.

(F. von SUPPE.)

OVERTURE. ***CLAUDE MELNOTTE.***

PRIMO.

Andante maestoso. M. M. ♩=88.*



* Explanation of M.M.—The figures after the note indicate the number of notes of the same value to be played in a minute.

rit:

L.H.

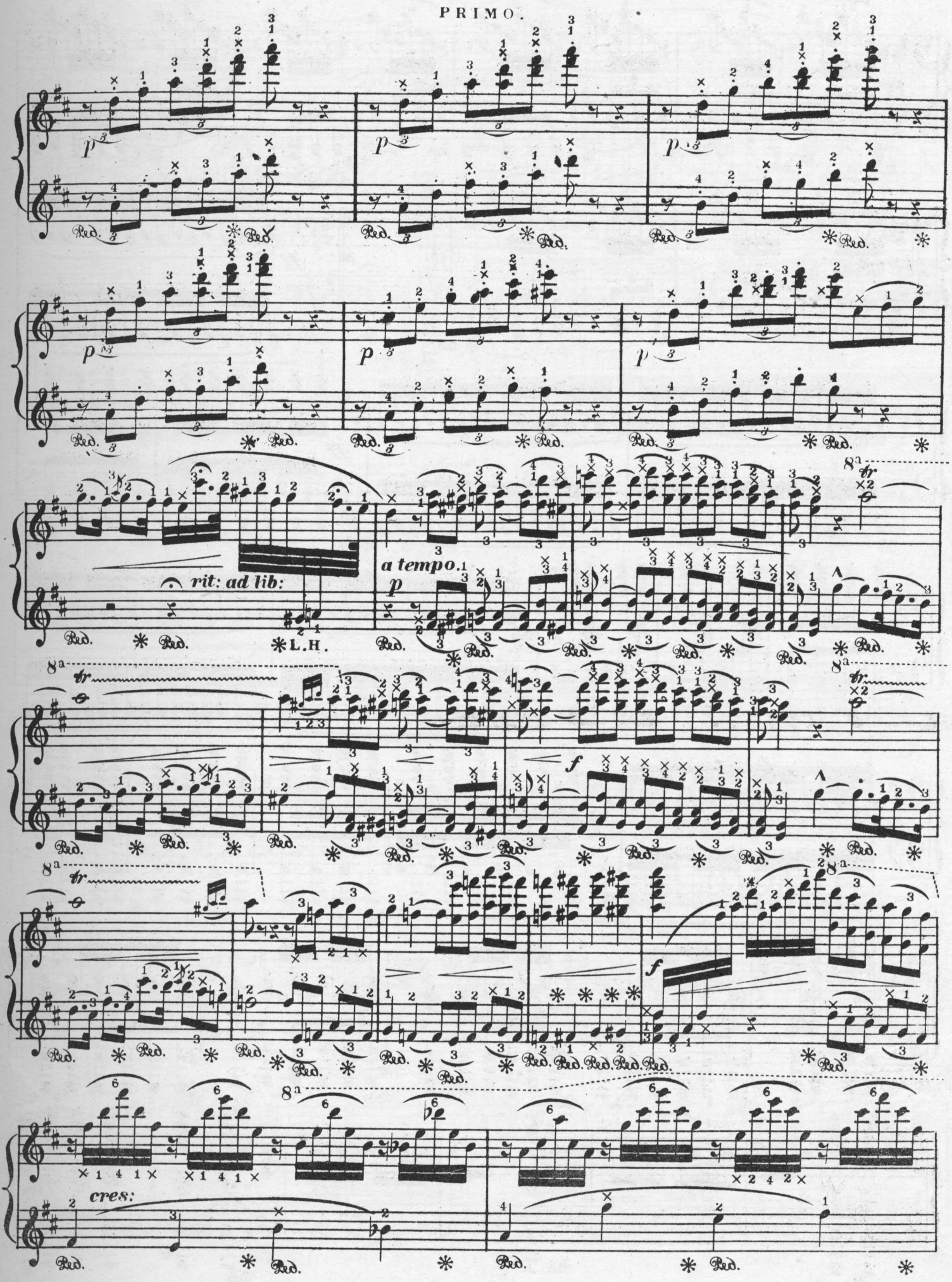
a tempo.

p

f

marcato la melodia.

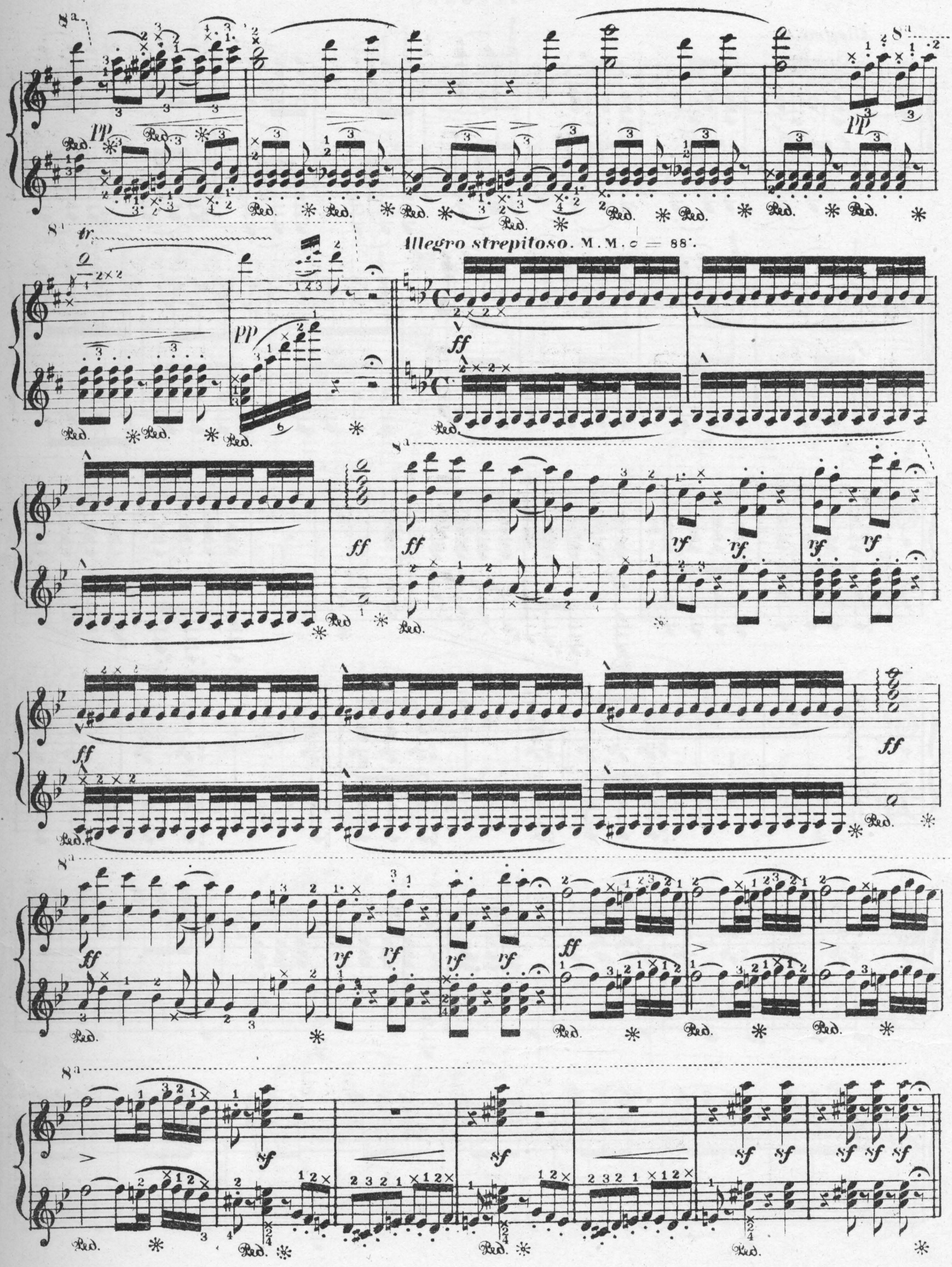
f


rit: ad lib:
a tempo.
L.H.
cres:

The left hand a little marked.

Allegro strepitoso.

PRIMO.



Allegro.

f

f

ff

Ped.

1

ff

Ped.

f

f

Allegro.

8a

f

8a

f

8a

ff

Red.

ff

Red.

8a

sf

Red.

sf

Red.

8a

f

8a

f

cres:

rit: ***Allegretto.***

rit:

8a

sf *rf* *rf* *rf* *rf* *rf* *rf* *p*

8a

rf *rf* *rf* *rf* *rf* *rf* *p*

cres: *f* 8a *p* *rit:* **Allegretto.** *pp*

Ped. M. M. ♩. = 80

8a

Ped. Ped.

8a

Ped. *pp*

8a *tr* *rit:*

Left hand marked.

a tempo.

pp

Ped. * Ped. * Ped. *

f *f*

Allegretto.

rit:

pp

Ped. *

cres:

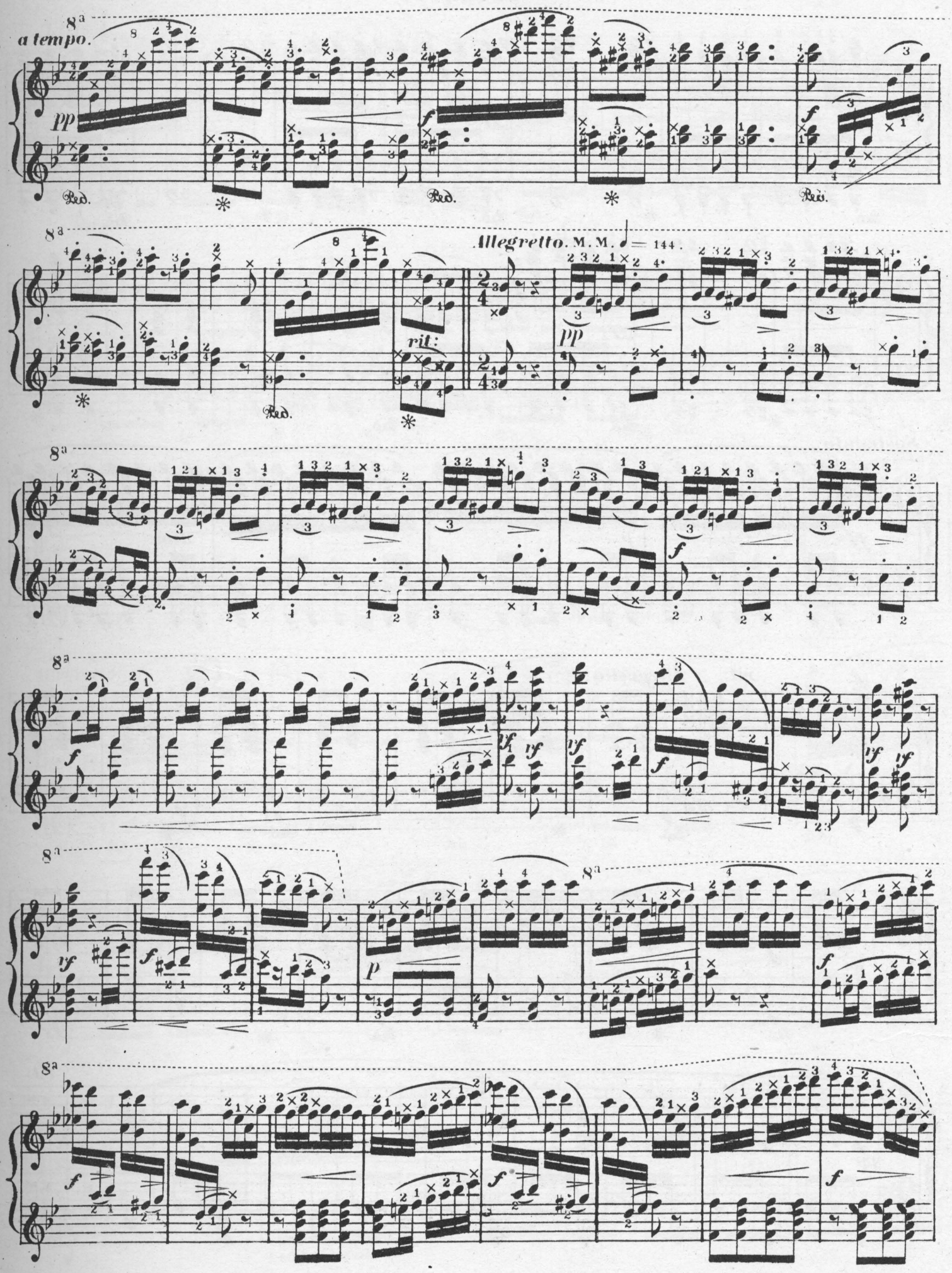
f

ff *f* *ff*

f

p

f


8a
a tempo.
pp
Ped.
f
Allegretto. M.M. ♩= 144.
rit:
rf
p

ff *ff* *ff* *ff*

Sostenuto.

ff *p* *dim:*

rit: *Allegretto.*

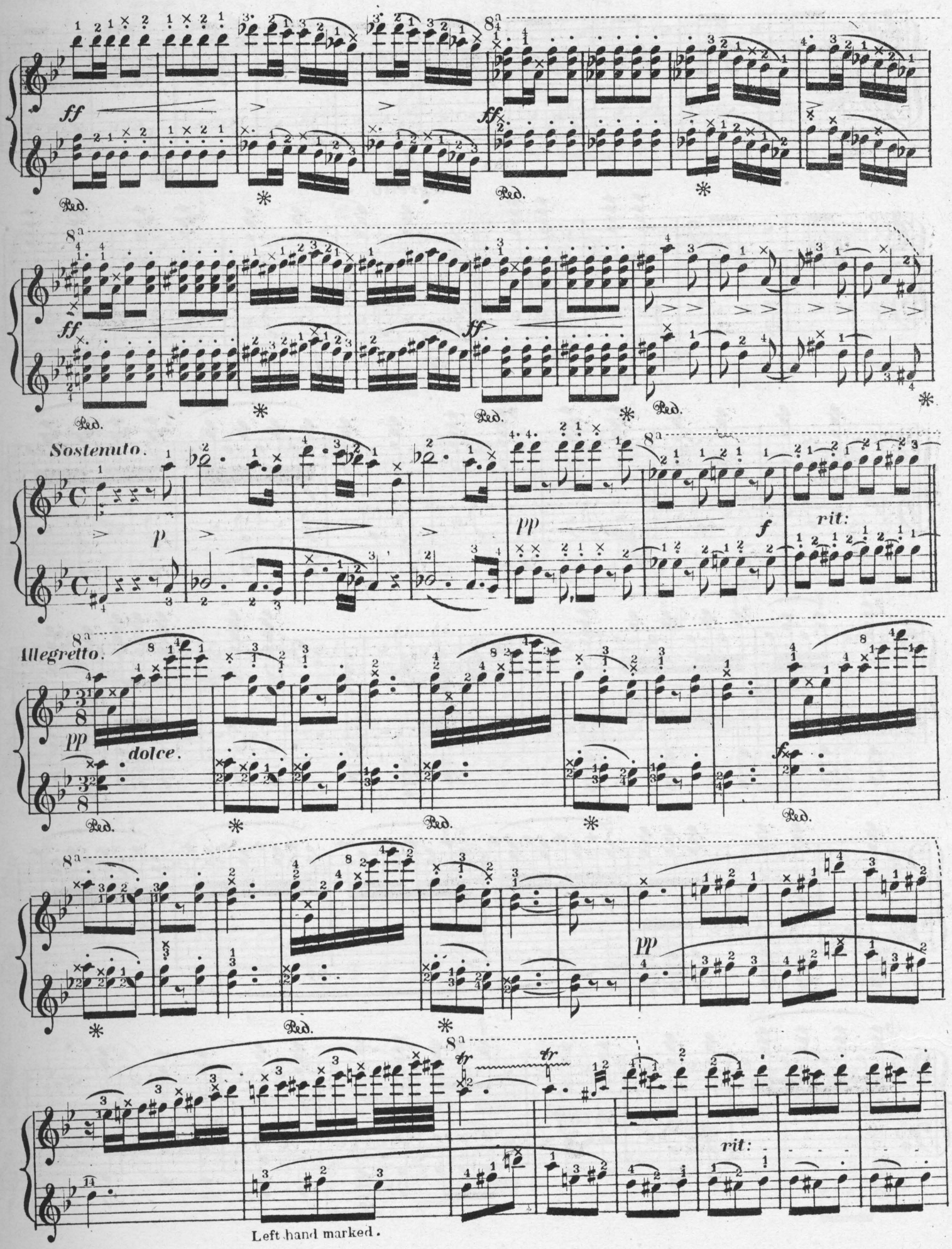
pp *pp*

f

pp

rit:

PRIMO.


ff
Ped.
Sostenuto.
p
pp
f
rit:
Allegretto.
dolce.
tr
Left hand marked.

a tempo.

pp *f* *f*

Ped. * Ped. * Ped. *

Allegretto.

rit: *pp*

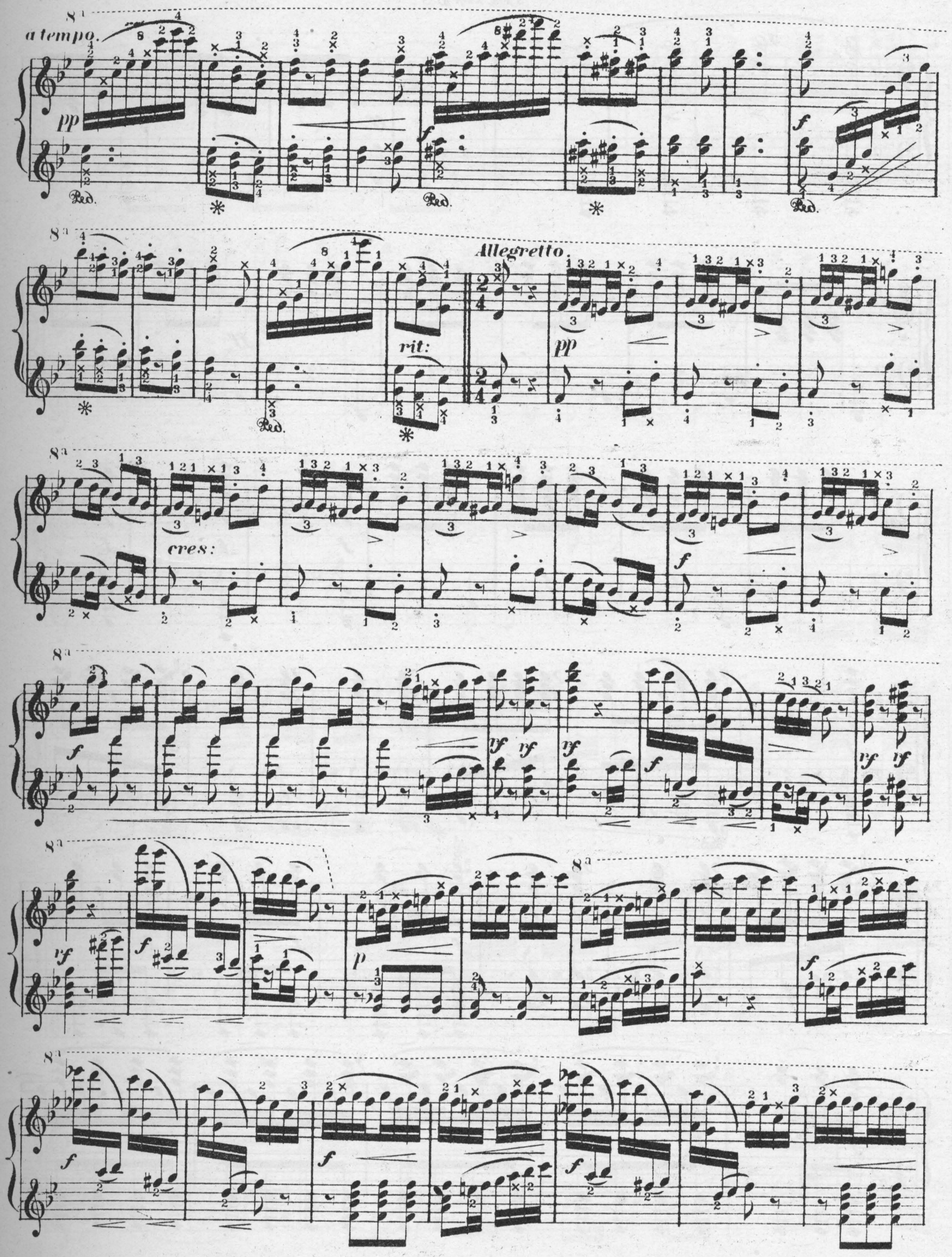
Ped. *

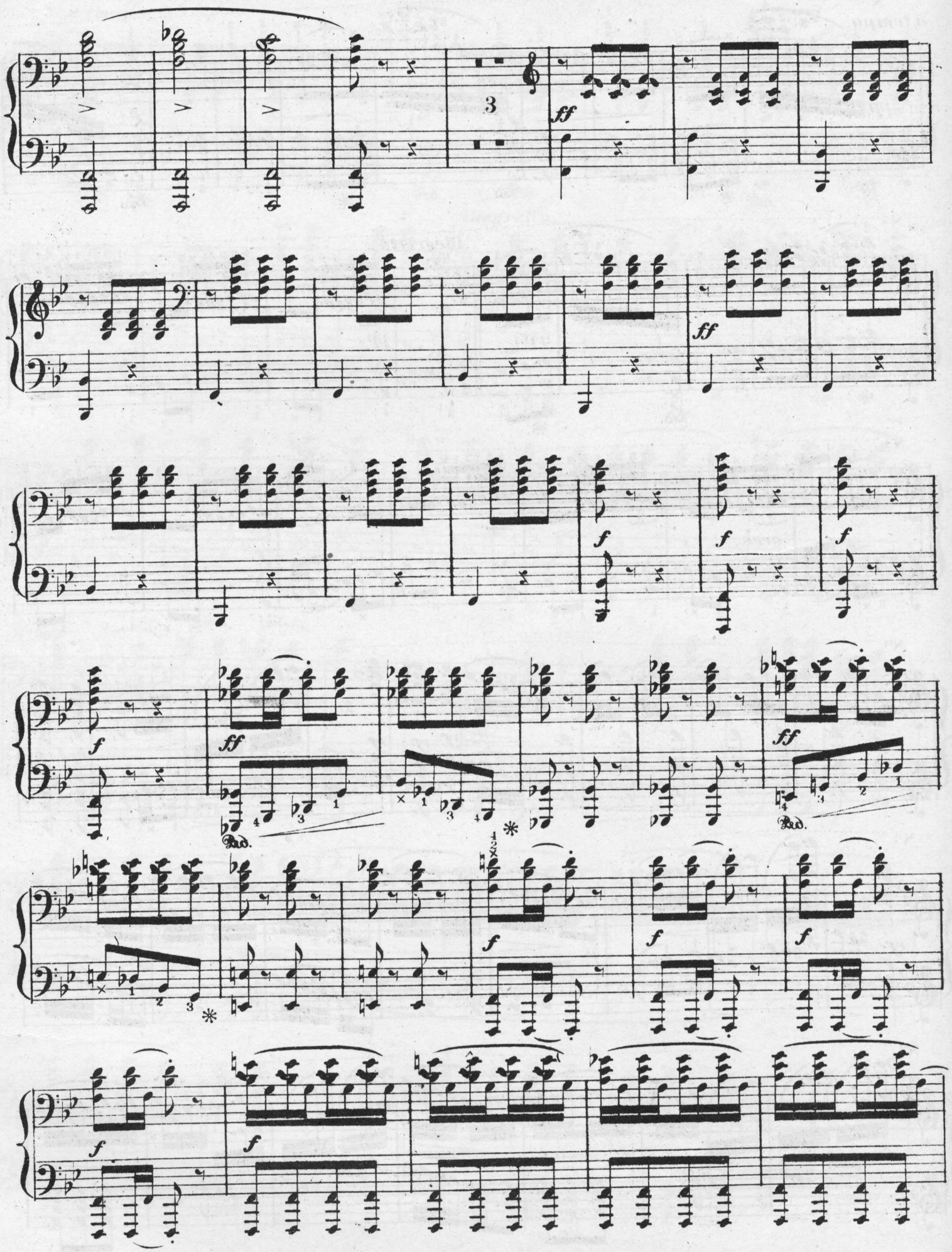
cres: *f*

f *ff* *f* *ff*

f *p*

f


a tempo.
pp
f
Allegretto.
rit:
pp
cres:
f
rf
p


3
ff
ff
f
f
f
f
ff
ff
Ped.
Ped.
f
f
f
f
f

8a

poco a poco cres:

8a

ff

8a

ff

f

8a

ff

Red.

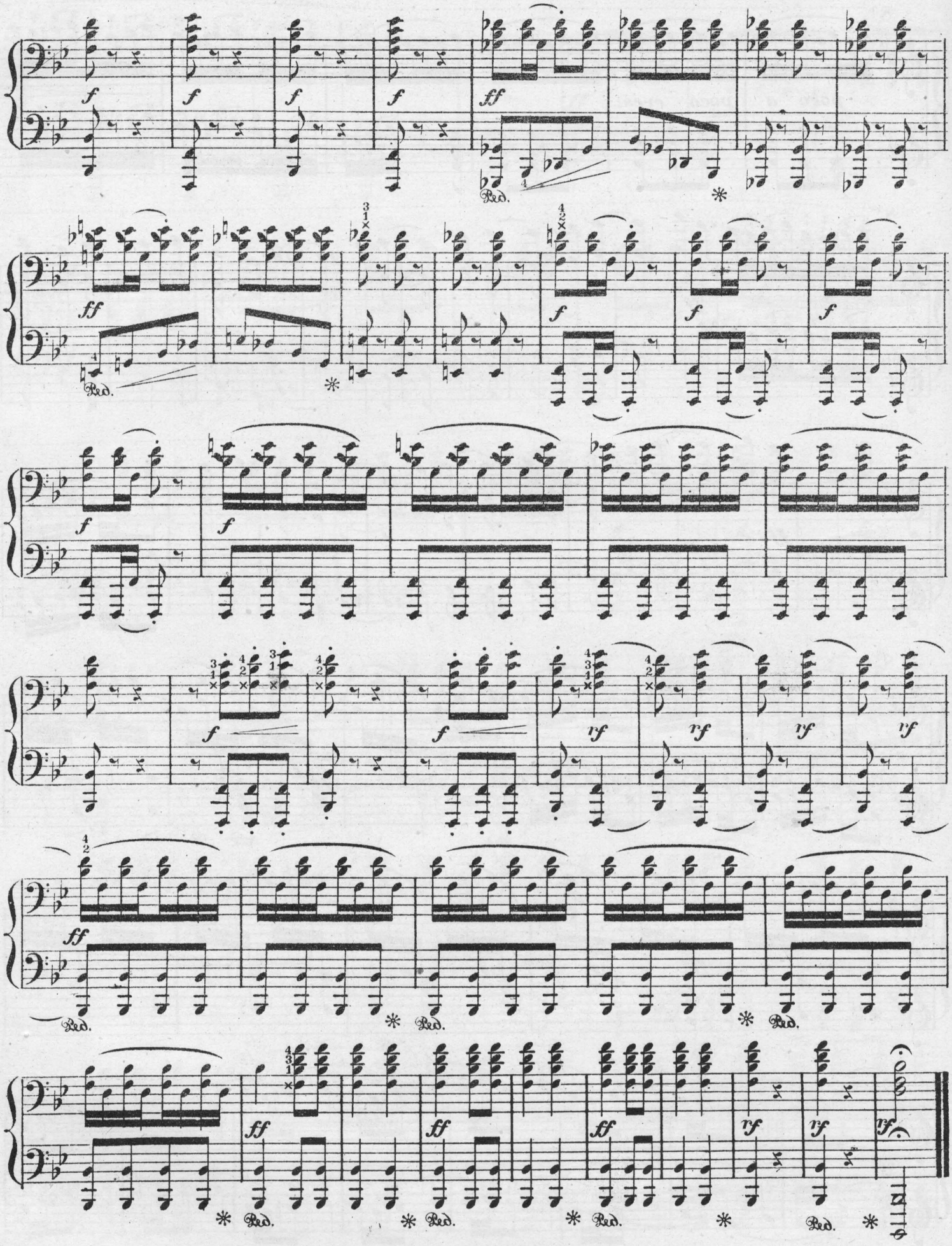
8a

ff

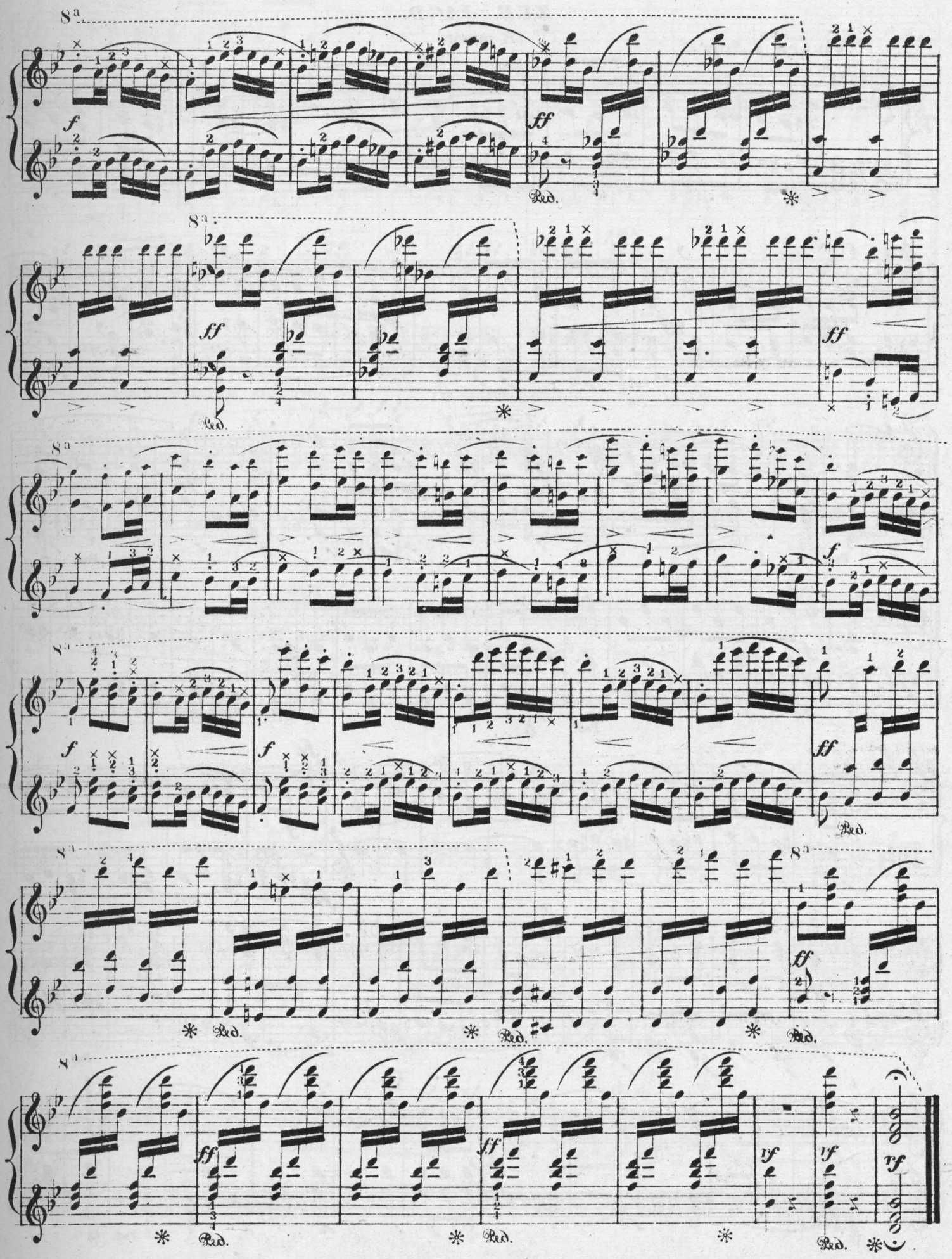
Red.

8a

sf


f
ff
Ped.
*
rf

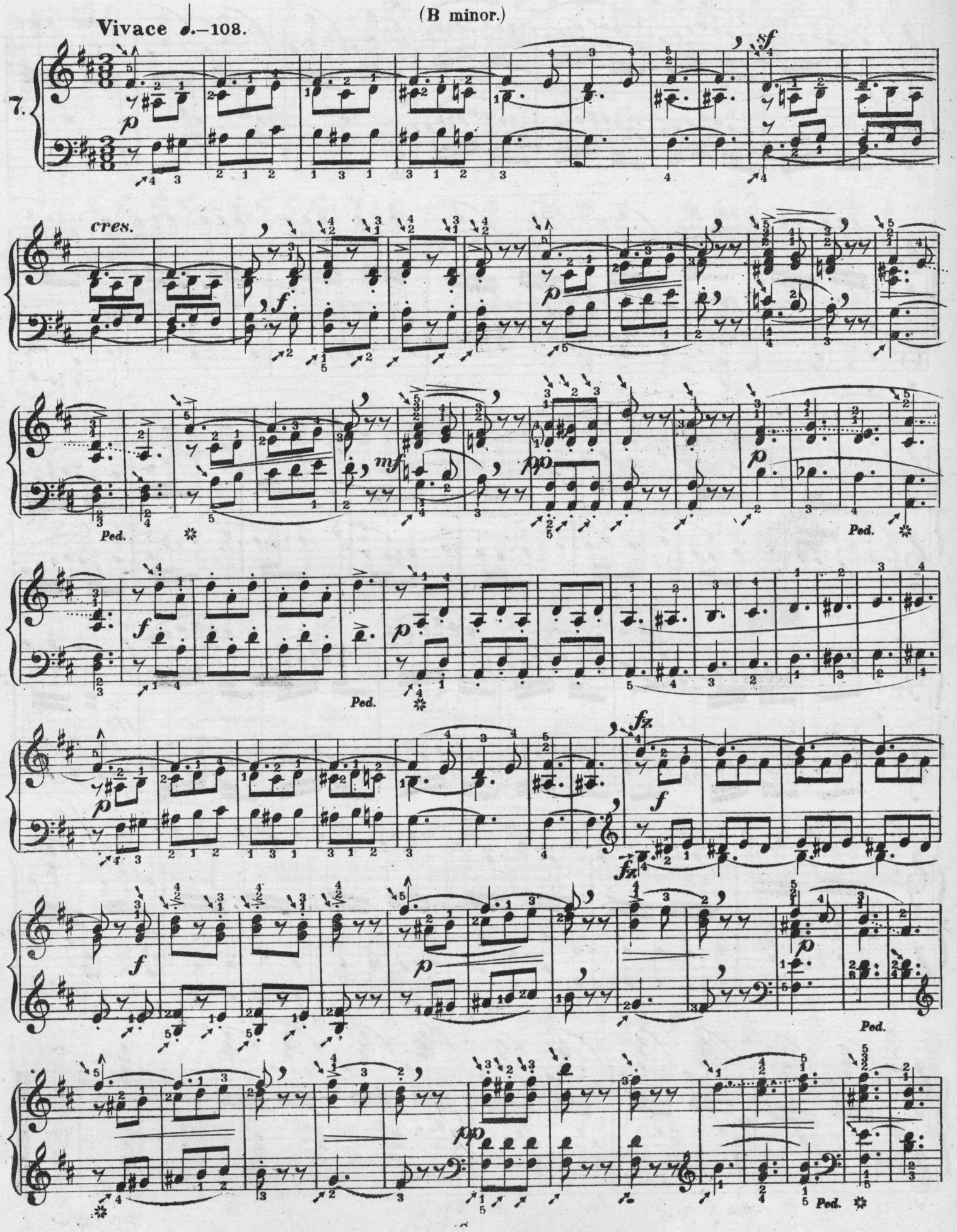
PRIMO.



TO THE CHASE.

ZUR JAGD.

(B minor.)



Legato.

Ped.

FLEETING TIME.

FLICHTIGE ZEIT.

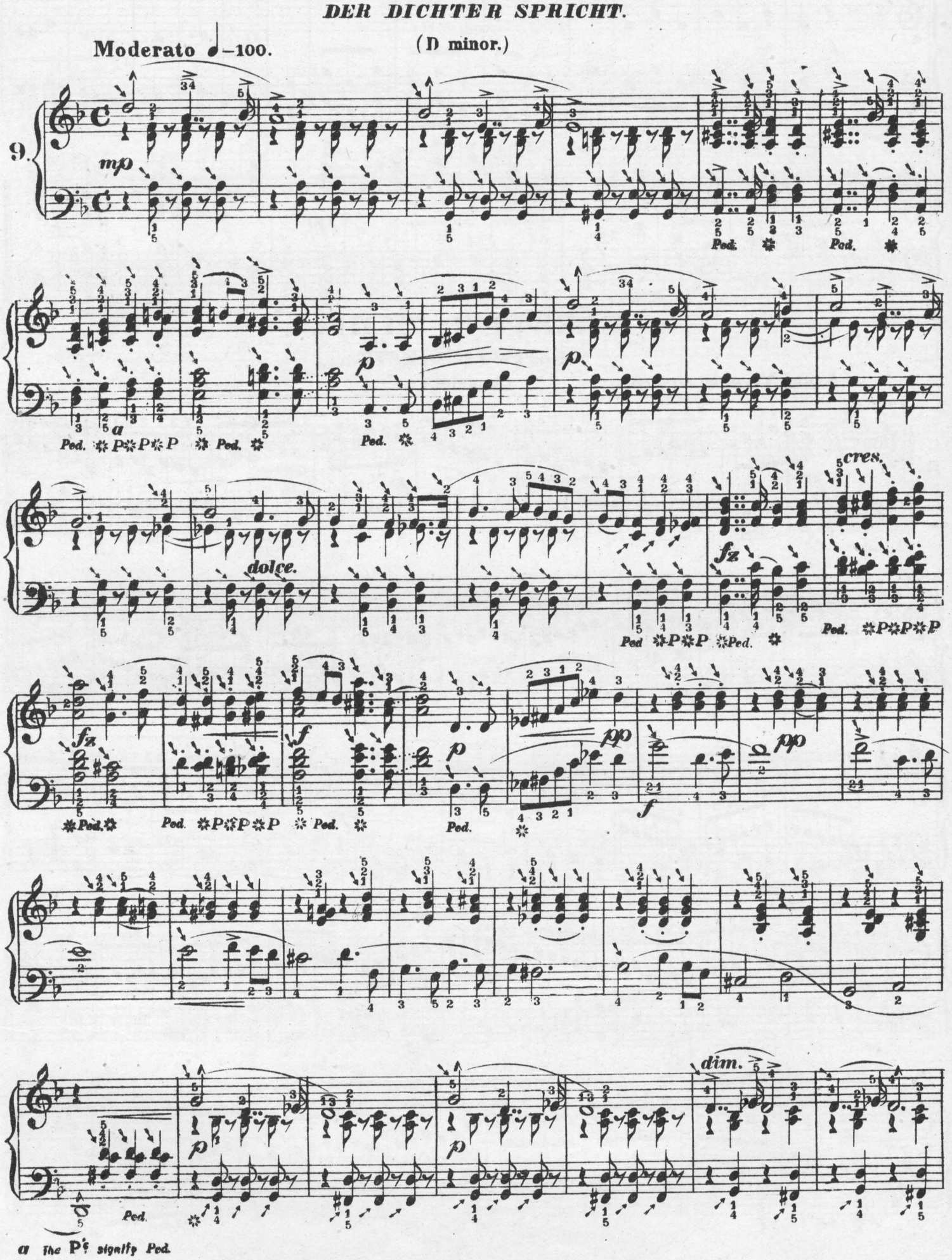
Assai Vivace 𝅗𝅥.=76. **(A major.)**

8.

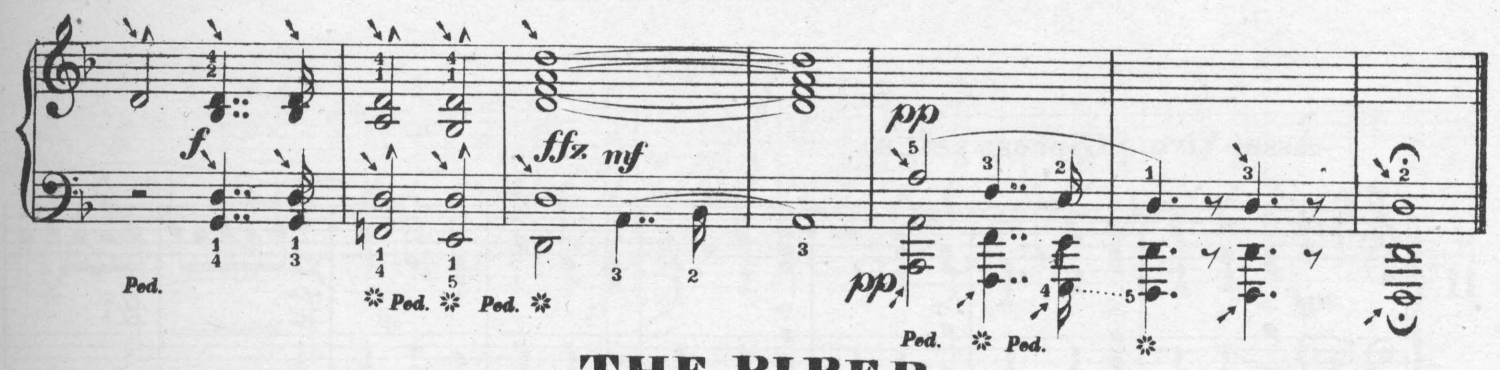
THE POET SPEAKS.

DER DICHTER SPRICHT.

(D minor.)



a The P's signify Ped.

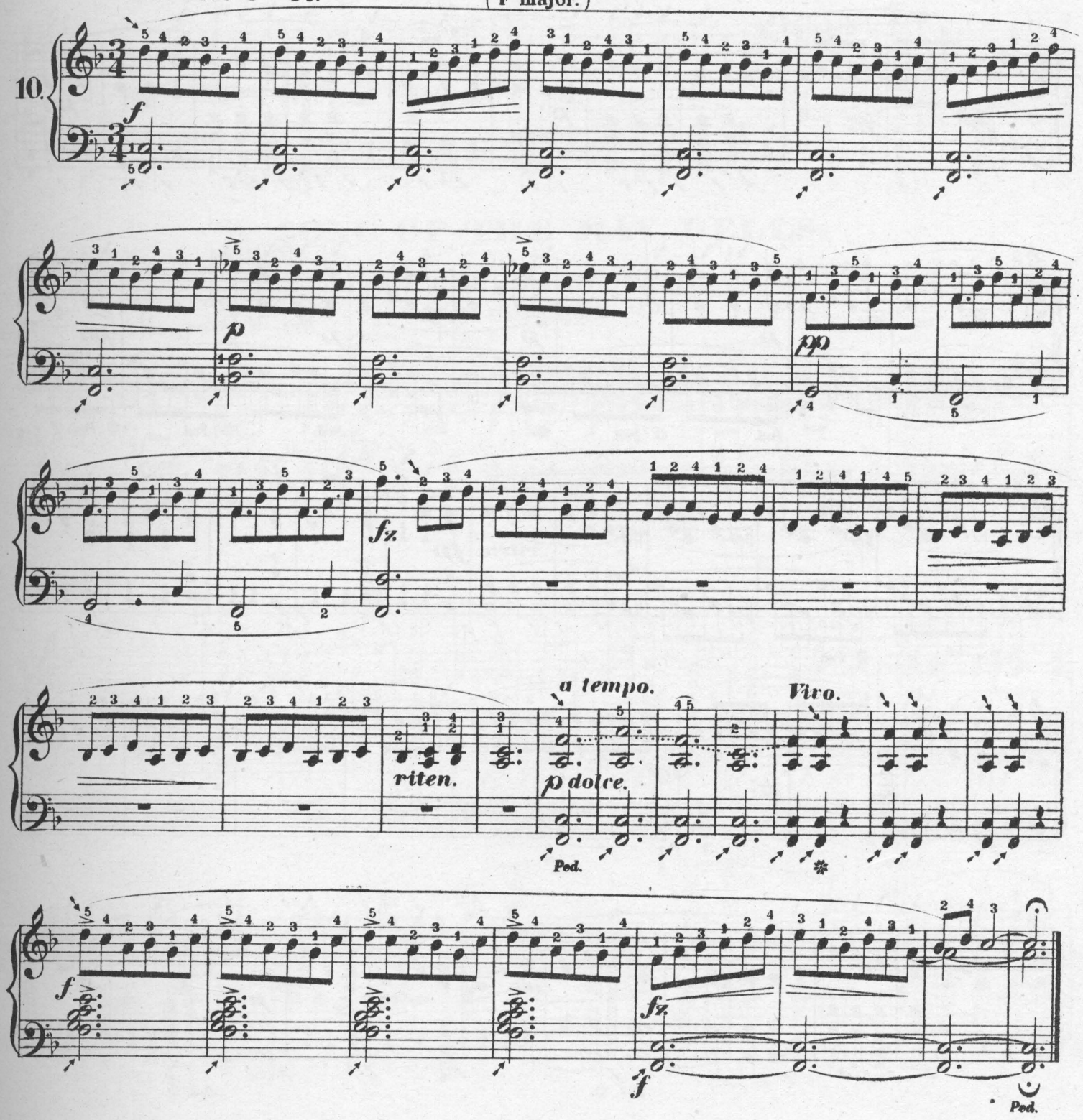


THE PIPER.

DER LEIERMANN.

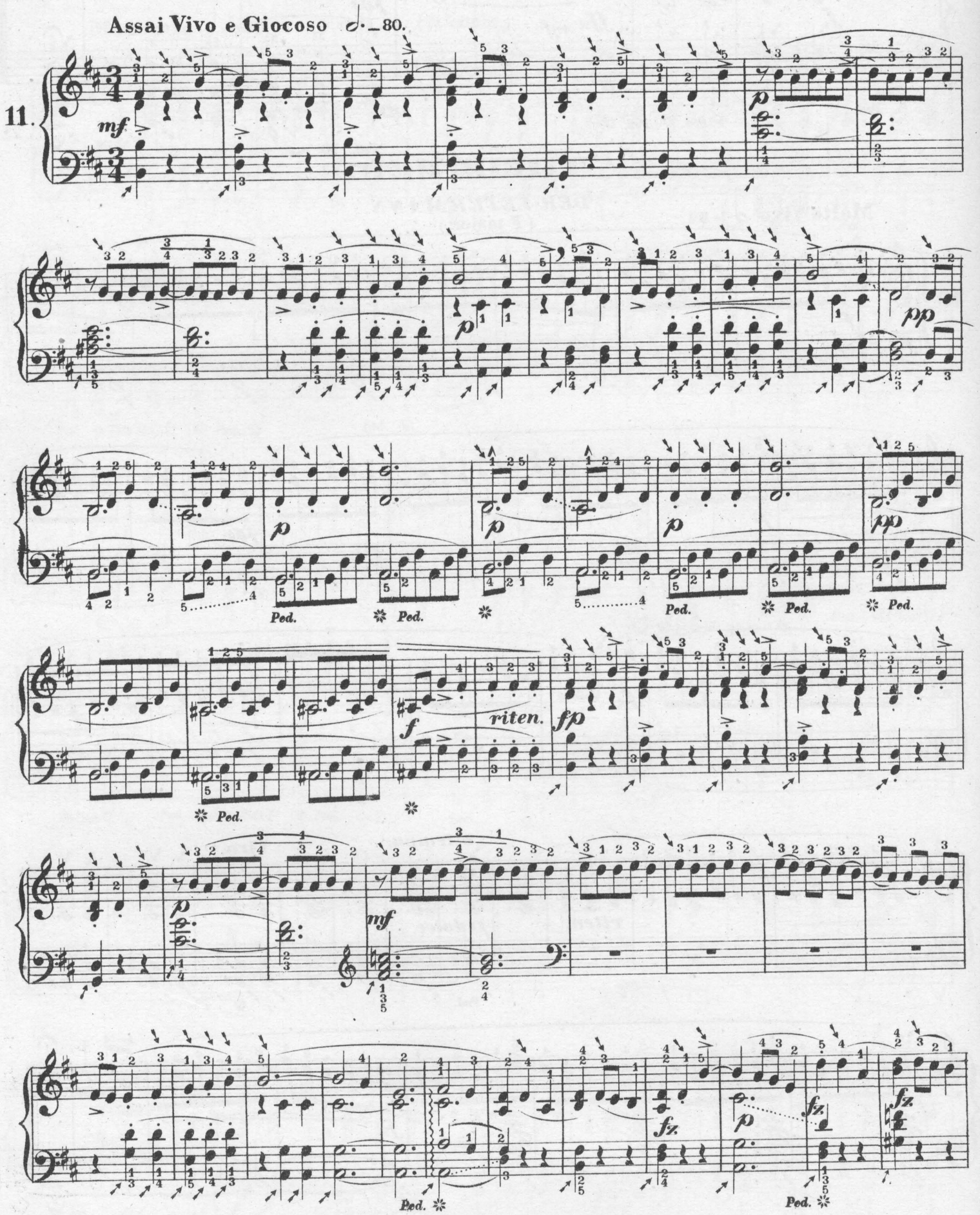
(F major.)

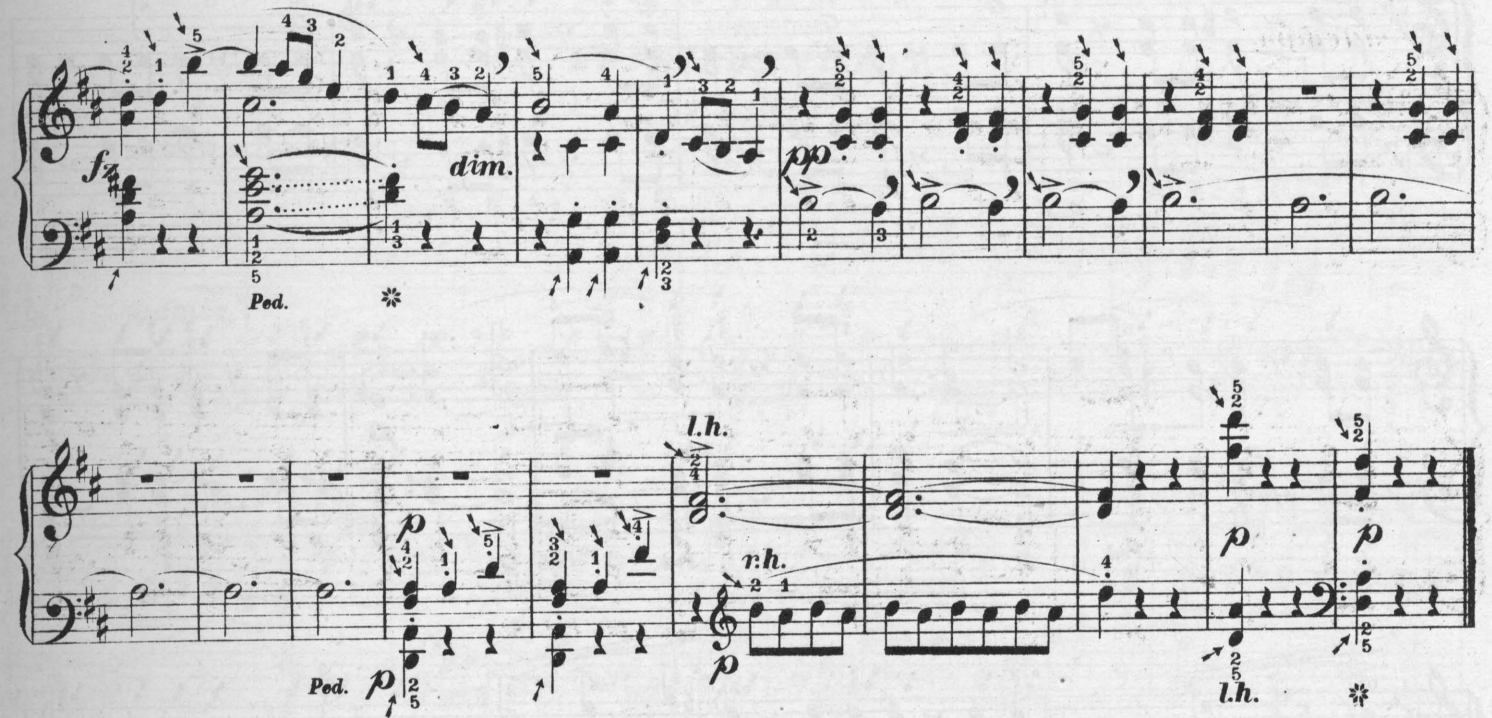
Molto Vivo 𝅗𝅥. = 84.



SCHERZO.

(B minor.)



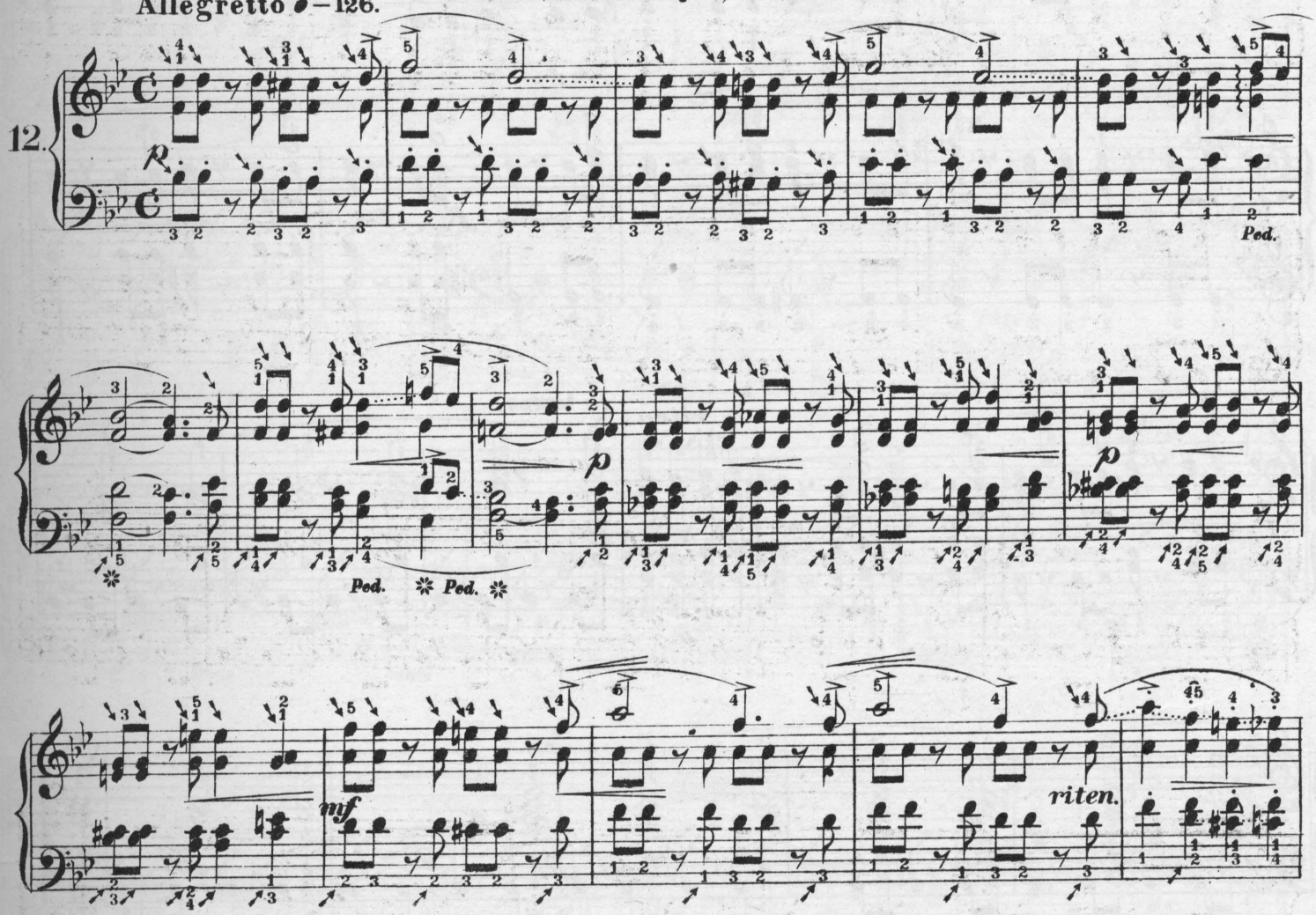


SONG OF THE MAY BELLS.

LIED DER MAIGLÖCKCHEN.

(B flat major.)

Allegretto ♩ = 126.



a tempo.

Ped. Ped. Ped.

f

riten. *a tempo.*

Ped.

CONTENT.

ZUFRIEDENHEIT.

(F major.)

Andantino ♩–69.

13.

pdolce.

pp

mf

p

f

riten.

Ped.

a tempo.

mf

pp

mf

pp

pp

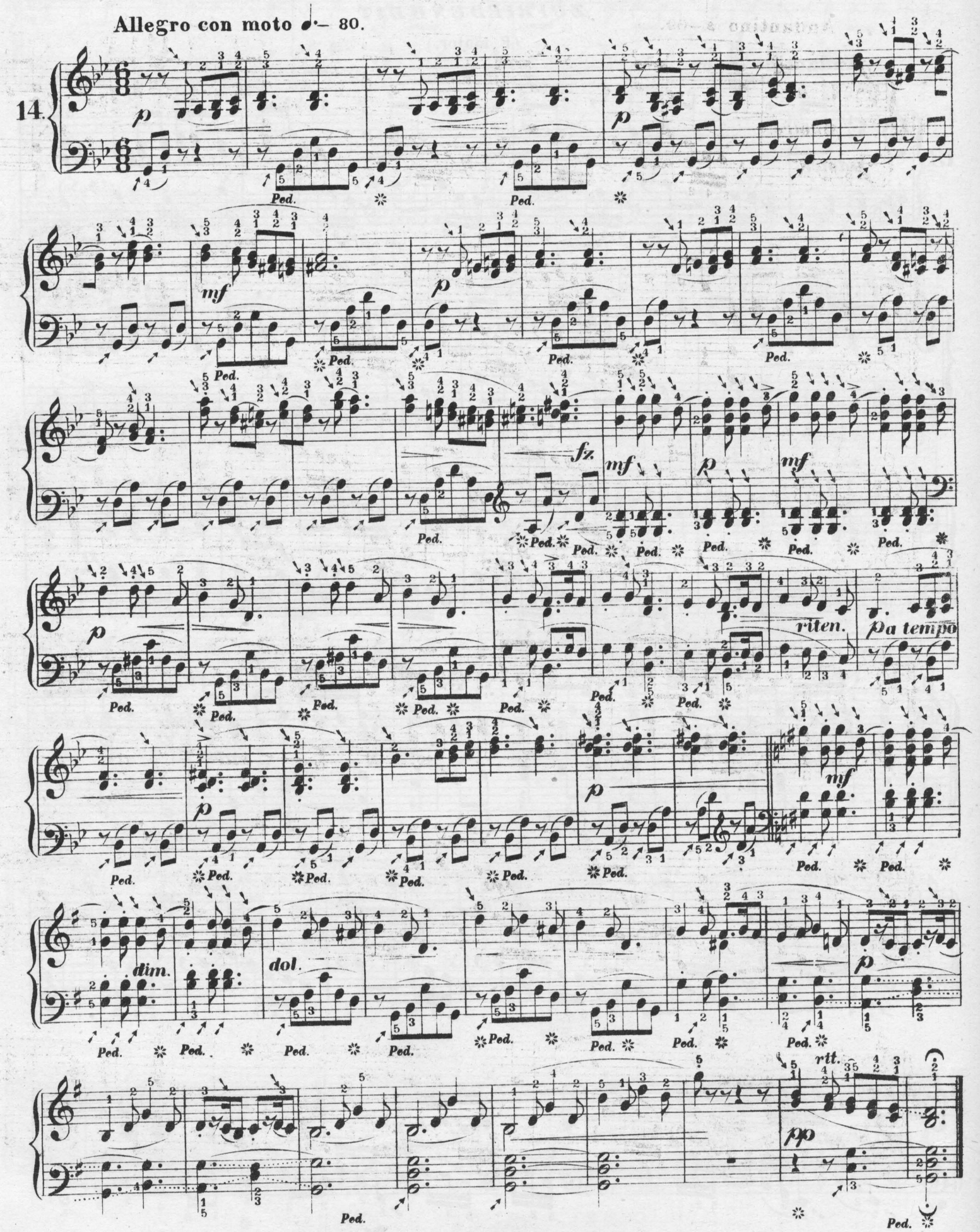
pp

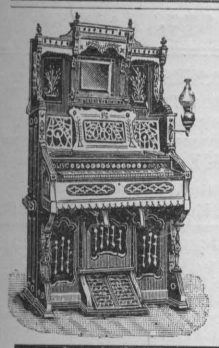
pp

Ped.

BARCAROLLE.

(G minor.)





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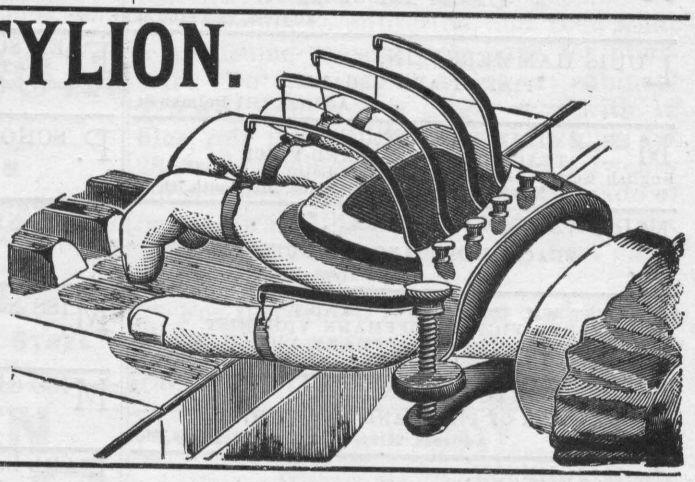

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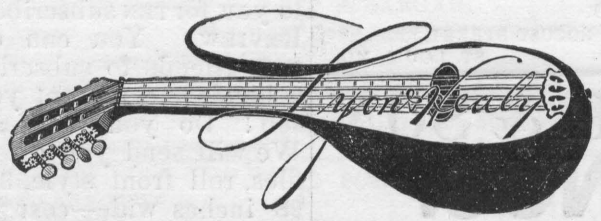

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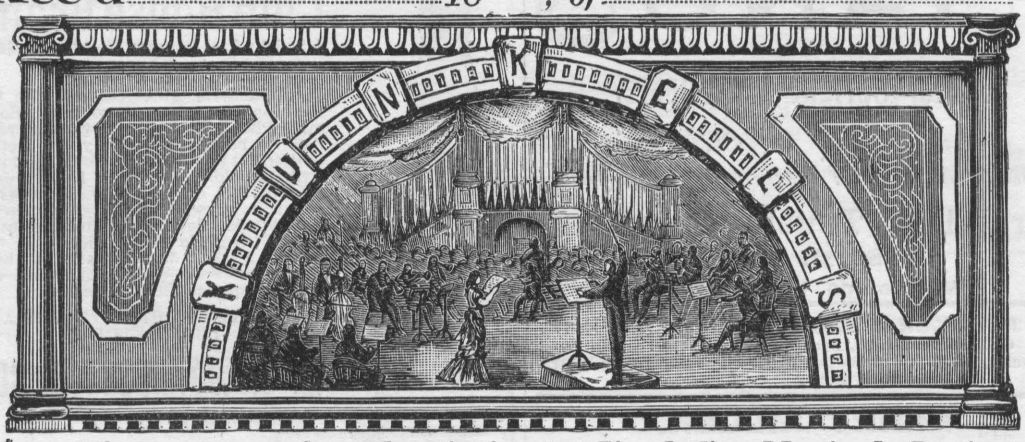

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